

FULL PROGRAMMES FROM ALL STATIONS.



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## How to Live Through the Winter.

By Dr. C. W. SALEEBY.

**H**OW are we to live through the winter? It is a very pertinent question, and here is my advice upon it. First of all, do not fear the cold too much. After all, our winters are very kind in this country. At all the famous Alpine health stations the cold is far more intense than here; snow and ice cover everything, but the air is dry and filled with light, and every one flourishes. Under those conditions the cold is not an enemy, but is actually a stimulant and tonic. The trouble with our urban winters is not the cold as such, but the deadly things that go with it—damp, dirt, and darkness.

As for the damp, we have always known that it is an enemy, but never quite so clearly as to-day. One of its consequences has been studied by an expert committee, wisely appointed by the British Medical Association. Damp goes with rheumatism, and notably with the kinds of rheumatism which injure the heart, usually in childhood, and which lead to the fact that heart disease is the commonest cause of death in this country. Rheumatic fever, followed by heart disease, is much commoner in Northern than in Southern Europe, it is much commoner from October to March than in the drier and brighter half of the year, and it is much commoner among children who live in damp houses than among the more fortunate. No child should live in a damp house. And we should look to our boots and shoes, and our children's at this time of year, and make them secure against damp, and keep them so. The mother who seems fussy when her children get their feet wet is not fussy, but wise.

Of course, we cannot help breathing the damp air, but the rule of safety is to use the nose for that purpose. It filters and otherwise improves the air we breathe, and thus makes it more fit to enter the lungs. You

may remember my advice: 'Unless you have something to say or to swallow, your mouth should be shut—and very often then.' If the nose and throat are out of order, do not be content. The throat is a vital outpost of the bodily defences. Infections which lodge there may later reach the heart. Sore throats and rheumatism are associated.



LONDON SHROUDED IN FOG.

'No sun—no moon! No morn—no noon—No dawn—no dusk—no proper time of day!' was Thomas Hood's description of winter in London. These are the conditions that Dr. Saleeby tells us how to combat, in his recent Talk from the London Studio, which we republish here at the request of many listeners.

At this time of year be solicitous about the health of the nose and throat, and withstand the beginnings of trouble there. He who has a healthy nose and throat, and breathes freely through both nostrils, even the hateful mixture of smoke and soot and dust and dirt and motor exhaust and germs which constitutes most of our winter urban atmosphere, is in large measure self-protected. But the hapless mouth-breathing child with adenoids, or damaged tonsils, is in danger, and should be succoured forthwith.

A word here about the far-too-common cold. Its danger is under-estimated. At this time of year it spreads, and makes easy the attacks of still worse infections. When we have a cold, we should try to do our duty to other people. If possible—but often it is not possible—we should be isolated. We should be scrupulous to sneeze into a handkerchief, and we should avoid even so much as speaking into other people's mouths and noses. That is a stupid trick at any time. Our friends hear us with their ears, not with their noses.

As for those of us who have not got colds, and wish to avoid them, let us be assured that the danger of infection is indoors and at short range. We are safer on the outside of a 'bus, even though it be cold, than inside it. Ventilation is a great protection against all these short-range infections. The shut window and the inmate of the room huddled over the fire to keep warm, spell not safety, but danger.

The way to keep warm in the winter is to eat the right foods, wear the right clothes, and take enough exercise in the open air. In the summer time I have praised the reduction of clothing and the admission of sunlight to bare arms and legs. In the winter there is usually no effective sunlight, and

(Continued overleaf.)



## How to Live Through the Winter.

(Continued from the previous page.)

I now praise warm clothing for the extremities, especially for children.

### Proofs from the Zoo.

Some of my readers may be suspecting that I am really a fresh-air fiend of the most bigoted and persecuting type. What is the evidence, you may ask, that one is best out of doors, or with open windows, in the winter? Let me submit to you the remarkable proofs from the Zoo, where certain species of animals lived and thrived last winter who had never lived through a winter in Regent's Park before.

The authorities in the Zoological Gardens have recently applied to many of the animals, notably apes and monkeys, the doctrines about open air and sunlight which I, for one, have advocated for a quarter of a century. The older view—and it seemed reasonable—was that the cold was the enemy, especially of the animals from warm climates, who must, therefore, be kept as warm as they would be at home. This policy has been abandoned. The results of the new policy have been so successful that the methods embodied in the experimental monkey house are being followed in the large and permanent houses for monkeys and other animals which are now being built. Windows and doors are made so as never to shut. Of course, they are arranged to avoid cold draughts, which are most dangerous. But the air is fresh and cool. The surfaces on which the animals rest—or play, for under these conditions they are livelier, more active and playful and happy than ever before—are warmed from beneath, and are thus kept dry. This is the equivalent of the policy of keeping our feet warm and dry during the winter.

### Artificial Sunlight for Monkeys.

Last summer the animals in the Zoo were often out of doors in the sunlight, and when under cover, they had the advantage of roofs made of a special glass which admits the ultra-violet rays. This does not concern us now; but we are concerned with the application of these principles, most successfully, last winter. Clusters of lamps, with quartz globes instead of glass, and with filaments of tungsten, which emits much ultra-violet light when heated by the passage of an electric current, were fitted above the apes and monkeys, just out of reach; and thus they received baths of artificial sunlight.

And here I am bound to repeat the question—*if thus for our chimpanzees, when for our children?*

I know, however, that the provision of such lamps, whether of this or any other of the many useful patterns, is not yet feasible for all our children. Yet a beginning has been made, notably in Glasgow and Hull and many other cities, for delicate children in the first place. Many householders in America and Germany, and not a few in this country, of whom I am one, have installed such lamps for domestic use during the winter, and I predict that in a few years the bath-room will not be thought quite fully equipped which does not contain some such provision for supplying artificial sunlight.

### Natural Food.

Recently, it has been proved that the value of many foods is much enhanced if they be radiated—as by such artificial sunlight lamps. The need is greatest by far in winter; first, because our own resistance to germs is lowered in the darkness, and we need the most protective foods; and second, because winter milk, for instance, lacks much of the protective qualities of milk produced in summer by cows living in sunlight.

Already various hospitals, the first in our country being in Scotland, have adopted the policy of regularly exposing the milk and some other foods for their patients, in shallow saucers, to the light of these lamps, and the results are admirable. In the latest report of the Medical Research Council we are told of children who could not put on weight, on seeming excellent food, until it was thus radiated, and then they went ahead.

I, therefore, repeat the suggestion which I made at the English-speaking Child Welfare Conference in July, that the lamps at our hospitals should be in practically continuous use, through the winter specially; first, to treat patients; second, to compensate the night nurses for their shortage of sunlight; third, to radiate the milk and cereals and other foods which benefit by such treatment.

### Electricity to the Rescue.

Of all protective foods, fortifying against the dangerous infections of winter, cod liver oil stands first; but it is a capital discovery that we can endow many inexpensive and inoffensive articles of diet with the merits of cod liver oil—themselves derived from the sunlight of the North Atlantic—by the use of suitable artificial sunlight lamps. Just as the gas-cooker and gas-fire help us potently to reduce smoke and admit sunlight to our cities, so electricity comes to our rescue in this new way. What a pity that we do not make fuller use of these wonderful agents to help us to live through the winter!

Nobody expected, I hope, that I had some magic formula, some omnipotent vaccine or what not, to offer as an answer to the question how to live through the winter. There is none such. But I do earnestly ask everybody to take a personal and a social, a national and a patriotic interest in all efforts to make our winters less unnatural and, therefore, less dangerous to our lives. Let us support and welcome Mr. Neville Chamberlain's Smoke-Abatement Bill—which stands far above party politics or class politics—to clear our skies; let us support and encourage all town planners and architects and builders, and chemical and electrical engineers, who are trying to restore the breath of life, unpolluted, and the light of life, undimmed, to us who dwell in the land of the shadow of death; so that at least every coming winter shall be safer and easier to live through than the last.

One last word in conclusion: keep your feet dry and your mouths shut, and I hope we may all live to greet the spring.

## A Breath of Fresh Air.

By A. Bonnet Laird.

[A. Bonnet Laird's 'Out of Doors' talks from the London Station on Wednesday afternoons have become one of the features of the broadcast programme. In this column he will pass on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are watching Nature in her many moods.]

NOT all of Merrie England lies in green fields.

There are bits tucked away among the bricks and mortar, too. How could I think otherwise, when I had a letter such as this:—

The summer is over and gone. And how shall a man, in my part of the London slums, know the signs of this?

Gulls have come up the Thames. Mice have appeared in my room. The milkman wants more for his milk. The rainbow-winged flies that, in the long, hot days forgot they had legs now meditatively crawl. The cunning spider (knowing this better than I) has spun no lower than three triangular webs on the corners of the stairs (and no fly yet has fed the solitary monster). How do they live? Has anyone ever seen a courting couple of spiders? Slugs that walk by moonlight leave silver trays, which in the morning sun betrays, and we know then that slugs are of the night and follow crooked ways.

The distant tree (how like a Londoner! I cannot say what tree) which towers over the chimney-pots shows spots of brown on its southern side—the barrows in the streets are piled, for once in a way, with English fruits.

I would like to quote you all of it. If an immortal book can be made of 'A Journey Round My Room,' so, too, can many pleasant nature notes be gathered, by folk who are keen enough of mind and eye, in the innermost parts of London.

Since he calls his part of the town a 'slum,' I am not going to expose myself to the indignation of his neighbours by giving his address; but, identifying him merely as 'W. M. W.,' I must, I feel, send him this week's prize.

About spiders, though. Indeed, their love-making has been observed; and the way of a man with a maid is tame and stereotyped beside the way of a spider with his sweetheart. It makes for an alertness and ingenuity above human lovers' need, you see, when the female spider—generally the bulkier of the two by far, and always the more furtive—may, at any moment in the courtship, turn upon her swain and make a meal of him.

Some kinds of spiders knock gently at the door of the loved one's silken esplanade, wondering whether the answer will be a furious, bloodthirsty rush or the silence that means consent. Others show off their gay clothes (as, I believe, my fellow-creatures are wont to do on such occasions), or sing, or just hang around; but for ingenuity in love-making commend me to the species (what a human love story this would make!) who, finding the adored one's home, spin themselves a house next door and tunnel through!

### A Mixed Bag.

An indefatigable observer ('D. E. A.') who believes her county borders mine (but I'm not telling where 'my part of the country' is—come out of doors, please, and look for it) sends me a budget of news, gathered all the summer through. She tells of moorhens, and rubies, ants and glowing centipedes (probably, if she would like a nice fat Latin name, it was *Linolenia Acuminata* or *Linolenia Crassipes*, the phosphorescent centipede she picked up, which left its glowing trail upon her hand—both found, not infrequently, in England when summer is waning); of a well-guarded spider's nest and an oddity among thistles.

I would like to quote, but space forbids, and I must keep her pleasant budget for another time.

[A. Bonnet Laird dispatches one of his broadcast books each week to the sender of the most interesting item of Nature news.]



# London and Daventry News and Notes.

**THE RT. HON. J. RAMSAY MACDONALD, M.P.**, who, with the Rt. Hon. Noel Buxton, M.P., and Mr. Charles Raden Buxton, is at present spending a holiday in Africa, will give a talk from the London Studio on Thursday, December 2, in which he will recount his experiences under the title of 'Forty Days and Forty Nights in the Sahara.' The party is travelling by car and caterpillar vehicles through remote parts of the desert in a semicircle from Algiers to Tunis, and will arrive back in England about November 27. There is no doubt that listeners can look forward to an exceedingly interesting and informative talk by the late Prime Minister.

Armistice Day, November 11, will be marked by the broadcasting of a special service relayed from Canterbury Cathedral between 10.45 and 11.15 a.m., followed at 3 o'clock in the afternoon by the broadcasting of Evensong from Westminster Abbey. The British Legion Military Band, chosen for its historic associations, will give a programme between 4 and 5.15 p.m., 8 and 9.40 p.m., while the remainder of the evening programme will also be of a special Armistice Day character. Following the broadcasting of the first News Bulletin, the main part of the programme will begin at half-past seven with some Army Reminiscences by the 'Roosters,' which will go on until 8.15. Then follows a relay of Viscount Grey's speech at a meeting held under the auspices of the League of Nations Union at the Central Hall, Westminster, after which the second general News Bulletin will be read at 9 o'clock, as is the case on Sundays, instead of at the usual time. General Sir Fabian Ware will next give a talk on War Graves, and at half-past nine a special 'In Memoriam' programme will be broadcast. The literary side of this programme includes some poems written in the trenches and Pericles' famous Funeral Oration. The musical side includes extracts from Beethoven's *Eroica* Symphony and Elgar's Cantata, *The Spirit of England*, which is a setting of poems by Laurence Binyon, and Sullivan's Overture, *In Memoriam*, with which the programme will conclude.

The anniversary of the first battle of Ypres falls on Sunday, October 31, and the Week's Good Cause appeal on that day will be made by the Countess of Ypres on behalf of the Ypres League.

Several members of the original cast of *The Little Mishawer*, when it was first produced at Daly's Theatre, in 1905, will take part in a radio version of this musical comedy when it is given on Wednesday, November 10, as one of the features of 'Birthday Week.' These will be Mr. George Graves as 'General Des Ha,' Miss Mabel Green, the famous musical comedy actress, as 'Marie Blanche,' and Mr. Ambrose Manning as 'Pierre Michel.'

Many good things have been arranged for that part of the programme called 'Variety.' Here are some preliminary details relating to forthcoming transmissions:

Monday, November 1—Charlie Kald in a new sketch; Mildred and Dutton, characteristic duets; Maudie Francis, comedienne.

Friday, November 5—Severell and Weldon, syncopated vocalists; Vladimir Bolshakoff Orchestra; Mabel Constanduros in a new Cockney sketch.

Monday, November 8—Will Hay, the school-master comedian, and other well-known music-hall stars whose names will be announced in our next issue; Hedges Brothers and Jacobson, syncopated singers at the piano.

Tuesday, November 9—Special programme by artists who have become favourites through the medium of wireless—Ronald Gourlay, Grace Ivell, Vivian Worth, John Henry and Ray Wallace.

Wednesday, November 10—Friendlily Follicle Cabaret Revue.

The B.R.C. is always on the look-out for new talent, and on Friday, November 19, a varied concert in the early part of the programme will be given by singers and instrumentalists who have rarely, if ever, appeared in the main evening programmes.

The solo artists in a Star Ballad Concert arranged for Sunday evening, November 7, are Mme. Elisabeth Schumann, M. Lefl Pouchinoff and Mr. Dale Smith. Not only did Mme. Schumann score a great success by her singing at Covent Garden this year, but she also gave a number of recitals which clearly revealed that she is one of those singers who can combine delicacy of Lieder singing with the broader and bolder style of opera. This will be the first occasion on which a wireless audience will hear this great singer. Pouchinoff is an artist



Farquhar and Freeman

**The Rt. Hon. J. R. CLYNES, M.P.,**

the famous Labour leader who was Lord Privy Seal in Mr. Ramsay MacDonald's Government, is keenly interested in every aspect of broadcasting. He has chosen and arranged the third in the special series of programmes in which the London Station is inviting representative figures outside the world of broadcasting to give their idea of what a programme should be. His programme will be given at 8 o'clock on Saturday, October 30.

as distinguished among the foremost broadcasting pianists as he is famous in the concert world. Mr. Dale Smith is one of the most popular broadcasting baritone.

The third concert in the 'National' series on Tuesday, November 9, will bring the first of our 'guest' conductors to take the baton—Dr. Richard Strauss. Strauss has written many works which may be difficult of comprehension, but who is there who has not enjoyed the wit and intellect of his *Falla's Merry Frocks*, or reacted to the kaleidoscopic scintillating music of *Der Rosen-Kavalier*? A controversy has raged for years round Strauss, and is likely to continue for a long time yet. There is no denying his unique position in modern symphonic music, and that he has suggested the inclusion in his programme of the unfamiliar *Alpine Symphony*, which was produced in London for the first time only three years ago, is a matter for great satisfaction. It is not long since Strauss visited London to conduct his *Der Rosen-Kavalier* music, which he had arranged specially for synchronization with the film version of the opera, and the recent publication of gramophone records made by him during his visit will, doubtless, attract still more people to the concert.

Another of the series of performances by the British National Opera Company will be given on Wednesday, November 17, when Act II. of *Pannhäuser* will be relayed from Manchester.

Special arrangements have been made to make the afternoon and early evening programmes of particular interest during 'Birthday Week.' These include a *thé d'aveant* on Monday between 3.30 and 4.15 p.m., a band programme at the same time on Tuesday, followed by music by the Squire Octet, a chamber music programme on Wednesday (details of which are published below), a concert by the British Legion Band on Thursday, and a military band programme on Saturday, conducted by Mr. John Ansell.

Last week we gave a preliminary announcement concerning the visit of Lieut. R. Walton O'Donnell, of H.M. Royal Marines, who will conduct the massed Wireless Military Bands on Monday evening, November 8. He will give a sturdy English programme, including his own arrangement of McKenzie's Overture to Barrie's play, *The Little Minister*, and also his own *Gaelic Fantasy*. Other items will be the second of Sir Edward Elgar's *Ward of Youth* Suites, and Edward German's *Welsh Rhapsody*. The second part of the programme will end shortly before half-past nine with what should be a memorable and stirring performance of Tchaikovsky's *Overture 1812*.

A new series of Historical Sketches by Lieut. Colonel W. P. Drury, C.B.E., is to begin on Wednesday, November 3, the title of the first being 'Travellers at the Tabard Inn.' Colonel Drury, who is, perhaps, best known as the author of the play, *The Flag Lieutenant*, has seen much service at sea on the China and Mediterranean Stations, while he also acted as Intelligence Officer on the staff of the Garrison Commander, Plymouth, and the Naval Commander-in-Chief, Devonport, during the War.

The Chent Chamber Orchestra will be conducted by Mr. John Barbirolli in a special programme of varied form from 3.15 to 5.15 p.m. on Wednesday, November 10. Mr. Barbirolli is at present one of the conductors of the British National Opera Company, with whom he has achieved considerable success. The artists in this programme will be Miss Ethel Bartlett and Miss Florence Holding.

Arrangements have been made to broadcast the speech by the Home Secretary, the Rt. Hon. Sir William Joynson Hicks, at the final meeting of the Advisory Council of the Daily News Wireless for Hospitals Fund, which takes place at the Mansion House on Tuesday afternoon, November 2.

Some people, subjects and dates for those who like talks:

Monday, November 1.—Colonel P. G. Stock, C.B., C.B.E.: Ministry of Health talk on 'The Prevention of Imported Disease.'

Tuesday, November 2.—Mr. A. E. Davies: Some Devonshire Stories; Sir H. Walford Davies, Mus.Doc.: Music and the Ordinary Listener.

Wednesday, November 3.—Sir Oliver Lodge, F.R.S., D.Sc.: The Atom of Radiation.

Thursday, November 4.—Professor J. Arthur Thomson: The Mind of Insects.

Friday, November 5.—Mr. Geoffrey Moss: Reading one of his own short stories.

Saturday, November 6.—Sir Arthur Yapp, General Secretary of the Y.M.C.A.: A short description of his world tour.

The many listeners who have written to Mr. F. A. Mitchell-Hedges will be glad to learn that the first of his series of Talks will be published in *The Radio Times* next week.



# News From the Provinces.

## MANCHESTER.

**BLACKPOOL'S** Annual Musical Festival is finishing as this issue of *The Radio Times* appears in print. For some time past it has been regarded as one of the most important events of its kind in the North of England, and Manchester Station is arranging a concert to take place on Friday, November 12, when the artists will consist entirely of first-prize winners at this year's Festival. Competitors attend from all parts of the country, and the concert, which is to be broadcast, will consist of both vocal and instrumental items. Full details will be given in *The Radio Times* in due course.

The subject chosen by the Bishop of Manchester for his address at the Studio Service on Sunday, November 7, is 'Christ's Teaching About Prayer.' Dr. Temple, who has been Bishop of Manchester since 1921, was for some years Headmaster of Repton School, and later was Canon of Westminster. His numerous contributions to theological literature are characterized by depth and originality of thought.

Lancasterians have learned many lessons from Manchester's recent Civic Week, not the least important being what goes on behind the scenes, as it were. The curiosity of listeners in this respect will be satisfied still further in a series of talks, which begins in November, entitled 'The Woman Behind the Job.' Those who remember the popular series of talks last winter, dealing with the work of the stronger sex, will look forward to hearing something of the strenuousness of women's activities in restaurant, shop, and executive tasks of many types.

Two afternoon concerts of which listeners will be well to make a note, have been planned for Wednesday, November 10, and Saturday, November 13. The first will be given by the ever-popular Bees of the Barn Band, with vocal interludes by Mr. Herbert Ruddock (bass), who is a member of the Manchester Station Operatic Company. The second concert will be given by the Station Orchestra, Miss Esther Coleman (contralto), and Miss Isabel McCullagh, the well-known Liverpool violinist.

## PLYMOUTH.

**THE REV. J. OLIVER HORNABROOK**, O.B.E., who is giving the address at the Studio Service on Sunday, October 31, is the Wesleyan Naval Chaplain at Devonport. He served with the Salonica Force for three years during the war.

Some useful hints to those interested in the fascinating subject of Architecture will be given by Miss M. Tothill, Curator of St. Nicholas Priory, Exeter, in a talk on Tuesday, November 3. Later, Mr. H. C. L. Johns will give a chat on Gipsy Life.

The programme on Wednesday, November 3, offers a host of good things from which listeners, whatever their tastes, will be able to find something of interest. There will be favourite melodies played by the Station Orchestra, 'cello solos by Miss Margaret Kettlowell, a violin recital by Mr. Albert Hesie, two short plays performed by Mr. Charles Hartley and Miss Ethel Gordon Paul, and items by Miss Grace Irell, Miss Vivian Worth, and Mr. Bret Hayden, well-known entertainers.

A short programme of oboe solos will be given by Mr. T. Stanton Wicks at 6 o'clock on Thursday evening, November 4. The same evening M. A. Brins will conclude his series of French talks with some interesting information concerning 'Le Pantheon.'

## BOURNEMOUTH.

**'WHEN Kings were Coiners'** is the jolly subject of Mrs. E. Gee Nash's third talk on the Hansa Towns on Tuesday, November 2. It would be rather fun to be a coiner, but the penalties of coining were distinctly unpleasant, and however pleasant to be a king, it might be awkward if the royal revenue proved inadequate, as it usually did. How delightful, then, to be both king and coiner at the same time! No need for a Chancellor of the Exchequer, one supposes.

Mr. George Stone and the Station Players will make a welcome re-appearance in the programmes on Monday, November 1, in the play, 'Op o' Me Thimble. Listeners will remember that the scene of this play, which has pathos as well as humour, is in a Soho laundry.

There will be another late concert of chamber music by the Wireless Trio on Wednesday, November 3, at 10 p.m. The programme includes Schubert's Trio in B Flat and Schumann's Trio in D Minor.

A Twilight Programme is an attractive title for the late afternoon concert on Friday, November 5, which is to include the Slow Movement from Beethoven's *The Pathetic Sonata*.

Listeners are promised a Star Variety Programme for Saturday, November 6. There will be light songs at the piano by Miss Florence Oldham, and humour by Mr. Tommy Handley. Miss Alma Vane and Mr. Harold Kimberley are also to provide some of the ingredients of what should prove to be an excellent Saturday evening dish.

The history of the Nursery Rhyme is a fascinating subject, for it takes us back to an age when a story or a poem was handed down by word of mouth from generation to generation. The most artless of Nursery Rhymes that is still to be heard in a twentieth-century nursery may preserve in its apparently meaningless doggerel some valuable fragment of centuries-old folk-lore which would otherwise have perished. Mr. Hugh Roberts, in speaking of the various kinds of Nursery Rhymes, will no doubt be able to explain in his talk on Monday, November 1, who was the Lady who rode to Banbury Cross and why the Cow jumped over the Moon.

## BIRMINGHAM.

**THE** autograph book of the Birmingham Station has been its carefully-guarded property since the early days of 1925, when H.R.H. Prince Henry inscribed his signature—the first in the book. To-day it contains many names of distinction, including that of the famous statesman, the late Viscount Curzon, a small, neatly-penned signature on the top left-hand corner of one of the pages.

The first of this season's Police Band Concerts will be broadcast on Wednesday, November 3, when the conductor, Mr. Richard Wassell, will also have charge of the City Police Male Voice Choir. As the Town Hall is at present undergoing alterations and repairs, this concert will take place at the Central Hall.

A talk of a historical nature on Life Assurance will be given early in November by Mr. H. Aldridge who, in two further talks, will discuss the development and operation of present-day methods.

A breath of fresh air pervades the afternoon topics on Monday, November 1, when the subject under review is the Allotment Garden. Friday, the famous 'Fifth,' is of particular interest to Midland listeners, since so many Midland personages were implicated in the Gunpowder Plot, on which a talk will be given by Miss Axeline Lewis.

## CARDIFF.

**THERE** is abundant evidence that the fund inaugurated some time ago to provide wireless receiving sets for necessitous sick and infirm persons in the Cardiff area has proved to be one of our most highly appreciated efforts on behalf of charity. Not only does a wireless set bring entertainment to sufferers, but it lightens the burdens of those who have to attend to the invalids. The demand for sets by genuine cases is greater than the fund can meet, and contributions to it will always be gratefully received.

Cardiff Station is always on the look-out for plays about Wales, written by those who alone are competent to write about their own countrymen. In *The Last Sinner*, by Herbert J. Brunel-Kyans, we have a clear-cut picture of a certain phase of Welsh life. This play is certain to arouse controversy, and the writer will be recognized as one of the steadily-growing band of Welsh playwrights. It is to be broadcast on Thursday, November 4.

The *Elstoddied Victor's* Programme, broadcast through Daventry from Cardiff on October 4, was so popular that a second edition of it is to be given. Many listeners commented on the fact that Welsh singers, even when singing in English, pronounced their words very distinctly.

Nature talks are particularly welcome when weather conditions make rambling a hobby for the few. One of Ray Kay's popular Farmyard Fantasies will be given on Tuesday, November 2, entitled 'Mr. Yorkshire Tells a Tale,' while Mr. G. C. S. Ingram will give one of his interesting talks on bird-life on Thursday, November 4, under the title of 'Home Life of the Black Cap.'

A programme broadcast from Cardiff and Daventry some time ago included a Welsh 'character'—Evan Ty Gwyn, whose droll outlook on life and the happenings in his village appeared to delight the fancy of both English and Welsh listeners. Evan's philosophy is propounded in his local shoe-maker's shop, we are led to believe, but in broadcasting, Evan has found a much wider audience which will listen to him without argument. Listeners who heard Evan Ty Gwyn's previous broadcast will look forward to his contribution to the Cardiff programme on Thursday, November 18.

What promises to be an unusually interesting Welsh programme will be given in the near future. Listeners will be asked to imagine themselves in the kitchen of an old inn in the heart of Wales. Villagers are gathered for a local celebration, and among them are guests at the inn—Joseph P. Morgans, of Cleveland City, Ohio, his son and daughter. Joseph is an old Welshman who went to the States in early youth. His contribution to the entertainment of the evening, and that of his Americanized offspring, will offer an amusing contrast to the 'local talent.'

Listeners have been encouragingly appreciative of the outside concerts given from time to time in aid of charity. Apart from the recent Sunshine Carnival at Weston-super-Mare—which was an effort on a large scale—one of the most successful was the concert given last year at Pontypridd. A migration of staff, microphones, and other incidentals of broadcasting, from the studio to the Town Hall, Pontypridd, will take place again on Tuesday, November 30, when Pontypridd listeners may see many of their favourite singers and entertainers. Pontypridd is within easy reach of a thickly populated industrial area, and it is anticipated there will be a keen and early demand for seats, which will be at popular prices. The Cottage Hospital, Pontypridd, will benefit by the profits derived from this concert.



# The Mind of the Bird.

By Professor J. Arthur Thomson

[This is the third of the notable series of Talks on the 'Mind of Animals' which Professor Thomson, the famous biologist, is broadcasting to all Stations every Thursday evening from Aberdeen. These Talks will be published week by week in THE RADIO TIMES.]

**W**E must judge birds, not by hens and the like, which have in so many cases become individually dull, largely because they live an over-sheltered life. We must judge the hen by the adventurous, highly educable chick; and our impression of birds as a whole must be based on facts from wild nature, from the life of rooks and crows, cranes and parrots.

We must begin with the inborn capacities for doing apparently clever things—the repertory of instinctive predispositions. There are hereditary aptitudes in the way of pecking, scratching, swimming, diving, climbing, and flying. The young redshank lies low at the first sound of the parent's danger-signal. Some precocious young birds do this before they are quite free from the egg-shell. On the other hand, the power of instinctive behaviour is much less in young birds than in creatures like ants, bees, and wasps, which belong to the 'little-brain' line of evolution.

## The Limits of Instinct.

Professor Lloyd Morgan found that his chicks, incubated in the laboratory, paid no attention to their mother's clock when she was brought outside the door. Although thirsty, and willing to drink from a moistened fingertip, they did not instinctively recognize water even when they walked through a saucerful. Only when they happened to peck their toes when standing in water did they appreciate water as the stuff they wanted and raise their bills up to the sky. And was not the limited character of instinct clearly shown by the way in which they stuffed their crops with 'worms' of red worsted? Evidently, they were missing their mother's teaching!

Limited as they were, however, they learned with prodigious rapidity, thus illustrating the deep difference between the 'big brain' type, relatively poorly endowed with instinctive capacities, but eminently educable, and the 'little brain' type, say, of ants and bees, very richly endowed with instinctive capacities, but far from being quick or glad to learn. Not more than once or twice did the chicks experiment with the red worsted; not more than once or twice did they try the unpalatable caterpillar.

Our general position is that while birds have their instincts, they are more characteristically learners; and that, even in their instinctive doings, there are often flashes of intelligence. But let us take a few instances where the intelligence factor seems more conspicuous.

## Signs of Real Intelligence.

When the Greek eagle lifts the Greek tortoise in its talons and lets it fall from a height so that the carapace is broken and the flesh exposed, it is probably making intelligent use of an expedient. Whether it discovered the expedient by experimenting, as is possible, or by chance, as is more likely, it uses it intelligently, appreciating the situation.

The same expedient is illustrated by herring gulls, which lift sea-urchins and clams in their

bills and let them fall on the rocks so that the shells are broken. Rooks, which are notoriously clever birds, do the same with fresh-water mussels. There are records of a bird of prey letting food drop upon its beleaguered nestlings, and of another which makes a habit of letting a stone fall into the midst of a clutch of ostrich's eggs with consequences highly satisfactory to itself.

In the quiet of the wood one sometimes hears the song thrush breaking snail shells on its stone anvil, and one may easily find the tell-tale evidences of its appetite. Is this habit, which comes so near using a tool, an inborn gift, or has it to be learned?

The answer is given by Miss Frances Pitt in her admirable 'Wild Creatures of Garden and Hedge-row.' To a young thrush which she had brought up by hand she offered some wood-snails; but he took no interest in them until one put out its head and began to move about. The bird then picked at its horns, but was bewildered when the snail retreated within the shelter of the shell. This happened over and over again, the bird's



THE THRUSH'S ANVIL.

How the thrush breaks snails' shells—a clear sign of intelligence.

inquisitiveness increasing day by day. The thrush often picked one up by the lip, but no real progress was made till the sixth day, when the thrush beat a snail on the ground as it would a big earthworm. At last on the same day he picked up a shell and hit it repeatedly against a stone. He tried one snail's shell after another, until after fifteen minutes' hard work he managed to break one. After that all was easy. He had cracked his first snail. After long trying he had found out how to deal with a difficult situation. We may say, then, that while a certain predisposition to beat things is doubtless inborn, the use of the anvil is no outcome of a specialized instinct; it is an intelligent acquisition.

## A Pigeon's Cleverness.

Take an instance that shows intelligence intervening in instinctive routine. A cock Homer pigeon was due to relieve the brooding hen, who was sitting in a dovecot. This had an alighting board at the entrance, and the door itself was a sliding shutter working in a bevelled rail. As the entrance was only slightly open, the cock-pigeon, obedient to an insistent instinctive urge, got his head and shoulders in, and succeeded in shoving the shutter along. But the observer frustrated his successful entrance and put him outside again, adjusting the shutter in its original position.

Whereupon the pigeon repeated the procedure with success, and this was done several times in the course of a few minutes, the bird becoming increasingly expert. This was an exhibition of intelligent learning, but there was more to follow.

After a short time, the experiment was varied by inserting in the bevelled rail a small piece of wood about two inches long and half an inch broad. This was placed in the groove in such a way that the door could not be pushed along far enough to allow the pigeon to enter. After some fruitless pushing, the pigeon seized the piece of wood in his beak and threw it on the ground. He then slid the door along and hurried into the dovecot.

But he was not allowed to settle down, and the performance was repeated several times in the course of a few minutes. As the bird was always balked of his reward, he gave up trying, and remained passive on the alighting board for almost ten minutes.

## Birds are Good Learners.

The next step was of much interest. The observer went into his house close by, but lost no time in going to a window. He was rewarded by seeing the wideawake pigeon seize the piece of wood and toss it into the air, afterwards effecting entrance as he had done before. The observer removed the pigeon again and returned to the house, where he was witness of precisely the same procedure. In fact, the experiment was repeated several times, always with the same result. When the observer remained standing near the dovecot, the pigeon did nothing; when he went into the house, the pigeon immediately lifted the jamming piece of wood and slid the door along. After the observations had lasted for about three-quarters of an hour, they were discontinued, partly because nothing new happened, and partly because the cock-pigeon became exceedingly impatient to take up his position on the nest.

We have lingered over this new case, because it is a carefully-observed, clear instance of behaviour that must be called intelligent, though the prompting of the whole was instinctive. There are four points to be noticed: (a) the dexterous sliding of the door along; (b) the quick removal of the piece of wood that kept the door from being opened far enough; (c) the cessation of endeavour when the pigeon perceived that his solution of the problem did not meet with its due reward; and (d) the immediate repetition of the procedure when there seemed to be, in the absence of the observer, a chance of success.

To sum up: We must credit birds, in the first place, with a repertory of ready-made efficiencies or instincts, as seen, for instance, in the nest-building and the care of the offspring. These are often influenced and modified by intelligence.

In the second place, there is extraordinary educability, as well illustrated by chicks, a power of building up associations, profiting by experience, and enregistering the results.

In the third place, there is occasionally some flash of indubitable intelligence, such as was exhibited by the pigeon's cleverness in getting into the dovecot. But more characteristic, perhaps, is the strong current of feeling—whether it be in the patience of the brooding bird or in the ecstasy of the nightingale's lyric.



## The Children's Corner

## What's in a Programme?

B-R-R-R-R!

The telephone again. (One wishes once more that they hadn't been invented, and unbooks the receiver.)

'Yes?—Children's Corner speaking—What? The next programme is wanted for *The Radio Times* by to-morrow?—Right! We're working on it now. You shall have it this afternoon.'

One latches the receiver on to the hook again and turns back to the sheet of foolscap lying on the table. On it are many scrawls and crossings-out. They don't look much, but they represent a good deal of hard work. And there's a good deal more work needed yet before the 'programme for the week beginning' something-or-other will give satisfaction to those who are planning it.

Week by week programmes are planned—six weeks in front of the time when they will be broadcast, and there are always the same problems.

The programme mustn't be dull. It must interest the largest possible number of listeners. It mustn't be 'like school.' It must have bits of different things in it, so as to provide something for everybody. There mustn't be anything in it which is likely to do any sort of harm to listeners.

There must be some new or special feature in it, if possible. It mustn't be too much like the programme of the week just before.

These points, and several others, have to be carefully considered when items are being chosen.

Long ago the people who plan Children's Hour programmes for London and Daventry decided that it took nearly a month to get in everything that seemed to call for a place.

Some of the listeners are boys; some of them are girls. Their ages vary tremendously, and so do their likes and dislikes. Somehow, one has to get in school stories, adventure stories, nature stories, fairy stories, and stories of several other kinds. Here and there one has to sprinkle in star talks, Zoo talks, railway talks, ship talks, and little chats on various other things. There must be music—piano solos, violin solos, 'cello solos, and solos on other instruments. There must be a military band and a dance band somewhere or other. There must be songs—funny and otherwise, sometimes by male singers, sometimes by female singers. We want a competition from time to time, and a play, and songs with choruses, and a little 'children's news,' and something to make children laugh. Then there are special days, such as anniversaries and great national occasions which need special items. It would be nice to have recitations now and again, too. Oh, and what about a programme broadcast by children, just to encourage them and to stir up others by their example? Of course! Is there anything left out? Yes, there's this and that and something else, which we must put in because we know lots of our listeners expect them.

So the business goes on. We have the ingredients of the pudding, so to speak, and the next thing is to make them into a pudding, which will please as many children as possible. It's no end of a job, because children are so different about what they like in the pudding line, but it gets done at last, and the plan for 'the next programme' is duly sent up to *The Radio Times*.

That's not the end of the matter, by any means. The stories (already carefully chosen) have to be carefully edited—often re-written. So do the talks. Arrangements have been made with singers and players, but their songs and pieces have to be chosen and sometimes discussed. Certain things have to be specially written, and new ideas are not too easy to get. By and by, there will be rehearsals to arrange for and carry out. And all the time that one is preparing for the future, one is having

to look after the present as well, because every day brings its own microphone performance and every day's programme is important.

There are people who think the Children's Hour means just going into a Studio and 'playing about'—I've heard it unkindly called 'fooling about'—in front of the microphone for three-quarters of an hour. But really there's more—a great deal more in it than that. The answer to the question, 'What's in a programme' would take a long time to give if it were to be given in full.

As we pointed out last week, the Children's Hour programmes are yours, and you can help tremendously if you will only let us know what you like, what you don't like, and what else you want. Above all, we are grateful for new ideas—though it doesn't follow that we can use all that are sent to us.

## HAVE YOU GOT YOUR OPERA LIBRETTI?

THE fourth of the series of Operas to be broadcast from all stations is to be given on December 10. This time it is to be 'The Barber of Seville.' Listeners are recommended to have a copy of the words of the Opera in front of them when listening to the broadcast. The form given below is arranged so that applicants may obtain either (1) single copies of the Librettos of 'The Barber of Seville' for 'Rigoletto,' 'The Bohemian Girl,' and 'Faust,' which have already been broadcast at 2d. each; (2) the complete series of twelve for 2s. (including those which have already been broadcast, but which will be of value in future broadcasts); or (3) the remaining nine of the series (including 'The Barber of Seville,' but excluding operas already broadcast) for 1s. 6d.

1. Please send me Libretti as follows:—  
copy (copies) of 'The Barber of Seville.'  
" " 'Faust.'  
" " 'Rigoletto.'  
" " 'The Bohemian Girl,' for  
which I enclose pence at the rate of 2d. per  
copy.

2. Application for the complete series (including 'Rigoletto,' 'The Bohemian Girl,' 'Faust' and 'The Barber of Seville').

Please send me copy (copies) of each  
of the Opera Libretti as published. I enclose P.O.  
No. , value in  
payment at the rate of 2s. for the whole series,  
post free.

3. Application for the remaining nine of the  
Series (including 'The Barber of Seville').

Please send me copy (copies) of each  
of the remaining nine Libretti of the complete  
series. I enclose P.O. No. , value  
in payment at the rate of 1s. 6d. each  
nine Libretti, post free.

PLEASE WRITE IN BLOCK LETTERS.

NAME.....  
ADDRESS.....

Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hill, London, W.C.2.

The Libretti will be sent singly as published to reach each subscriber a few days before each Opera is broadcast.

## A 'Request' Week.

## Suggestions, Please!

DURING the last year or so there have been many items in the London and Daventry Children's Hour which letters from listeners show to have been popular. Quite often there have been requests that such items should be repeated. In the ordinary way this is not an easy thing to do, and it is proposed, therefore, to have a week of programmes made up of items specially asked for. The week fixed for this is the one beginning December 12.

Children are asked to select items they would most like to hear again. Write them on a post-card and send it to 'The Children's Corner,' Savoy Hill, London, W.C.2, marking it 'Request Week.' In order that the votes can be counted and the necessary arrangements made for the programmes to be printed in *The Radio Times*, postcards must reach us by November 11.

In this way children will be given a real share in programme-planning, and we hope they will not neglect the opportunity.

The programmes for the week beginning October 24 have various items that members of the 'Wireless Family' ought to notice.

On Monday, there is another of the 'Bruin Bear and Bobbie Rabbit' stories, by Miss Alexander. This time, the two of them go fishing, and Bruin gets—well, you'd better listen! It is a story for the younger listeners, and on the same day there is a 'King Arthur' story for the older ones.

On Tuesday, Mr. E. Le Breton Martin will tell another story of the 'Barnaby Tew' series, and Miss Kate Winter, who is one of our most popular singers, will be in the Studio. Mr. V. Hely Hutchinson (more intimately known to us as 'Uncle Bunny') will give the first of several chats on musical instruments—what they are and what they do. He is arranging to have special music played to illustrate what he says, and if I know anything of 'Bunny'—which I do, and a lot—this new feature will be one of the best we have ever had.

On Wednesday, there will be an amusing story of 'Chor the Pig,' which is suitable for people of almost any age. On the same day, we shall have another 'History in Humorous Verse' item by Mr. Roland Case—with descriptive music.

Thursday should be a good day. It brings Mr. J. R. Castling to the Studio with chorussongs. It also provides for another of Miss Olwen Bowen's 'Heptabab' stories—with farmyard noises, and it includes a talk by 'Uncle Lealie' on 'Zoo Clothes.'

On Friday, we are to have another 'Nieces' and Nephews' Day.' We have chosen five, and they will have about six minutes each to show you what they can do. Their names are G. Lloyd Jones, Dorothy Workman, Ellen Loury, V. Crawford-Phillips, and William Reed.

On Saturday, the chief item will be another of Mr. A. A. Milne's 'Winnie-the-Pooh' stories. As usual, it will be done as a dialogue, and we hope it will 'go over' as well as the previous ones seem to have done.

## Birmingham's Cot Fund.

The children's stall at the Wireless Exhibition at Thorp Street Barracks, Birmingham, was a tremendous success, the number of toys and dolls and crystal sets, not to mention all the golliwogs and Teddy bears brought by members of the Radio Circle to help the Cot Fund, was quite an 'eye-opener.' Over £20 was obtained by the sale of toys during the first night of the Exhibition. Many thanks to everyone who helped, either by buying or selling.

## Armistice Day at Manchester.

A special Armistice Day programme is being arranged for the Manchester Children's Corner on Thursday, November 11. This will take the form of a play—appropriate to the spirit of the occasion.



# Story of the Orchestra

By V. Hely Hutchinson.—IV.

IF you have read Kipling's 'Jungle Book,' you will remember that Little Toonah, when he was so pleased with life that he didn't know what to do with himself, relieved his feelings by beating a tom-tom. It is not difficult to imagine that some prehistoric scene like this may have represented man's first attempt to express his exuberance by artificial means, instead of by shouting or dancing. In any case, the drum is a very primitive instrument, and gives rise to man's sense of rhythm, just as his voice does to his sense of melody.

To bring out rhythms is, of course, the main function of drums in the orchestra. But the simple tom-tom has expanded into a sort of arsenal of instruments placed round the back of the orchestra, and presided over by four or five muscular looking gentlemen. Let us take a look at them (the instruments, I mean).

First, there are the kettledrums: three or four large metal resonators with hide stretched across the top. The hide can be tightened or loosened by means of taps (this regulates the note of the drum), and is struck with a soft-headed stick. The kettledrums are the least obtrusive of all percussion instruments, and for this reason have been, since Bach's time, the most important. Then there are various sorts of bells, some played with hammers, and some with a keyboard mechanism like the piano.

The above instruments produce actual notes; the remainder only make a noise. These are: big drum, cymbals, side-drum (a little drum, struck with a hard stick, and having 'spokes' of gut which vibrate against the surface), tambourine, gong, triangle (a small triangle of metal, struck with a metal stick) and some others. If there is a Strauss programme on hand, one may even see such unlikely contraptions as a wind-machine and a rattle.

The obvious question is: what are these notes doing in a combination of purely musical instruments? Is it necessary to have such varied machinery to emphasize rhythm?

The answer is: they are all useful, or they would not be there. Emphasizing the rhythm is not their only duty: they all have their own character, which they can infuse into the orchestra. The secret of writing for them is only to use them when the character of the music demands them; if used indiscriminately, their tone becomes wearisome and vulgar. Bateman's joke about 'The One-Note Man' is perfectly applicable to percussion players; and a wait of three hundred bars in their part is no uncommon thing. The kettledrum is the only percussion instrument that can be used more or less indiscriminately, and even that requires careful treatment. With the others, one may say broadly that the fewer notes they have to play, the more effective they will be.

No composer before Beethoven understood the real character of percussion instruments, apart from kettledrums. When they did appear in symphonies (which was rarely) they were brought in simply to add to the volume of noise, which they did by swamping everything else. Beethoven, Mozart and Haydn, on the rare occasions when they used them, came lamentably to grief. Ordinarily they were never heard outside a theatre, or a military band, whose more boisterous quality of tone can accommodate them much better than an orchestra.

Perle, Mendelssohn, and Wagner discovered that they could all be used for special purposes, and, better still, that they were just as useful played softly as they were played loudly. There is no space here to go into their various characteristics; the listener who wants to hear absolutely perfect percussion-writing cannot do better than listen to the third and last movements of Rimsky-Korsakov's suite 'Scheherazade.'

# The Listeners' Point of View.

## That Applause in the Studio.

*(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain direct and honest criticism. The Editorial address is 20 Grosvenor Hill, Strand, London, W.C.2.)*

IN a recent issue we published the first of a series of discussions in which we hope to elicit our readers' views on some of the vexed questions of broadcasting. Mr. Sydney A. Moseley, himself both an experienced broadcaster and an enthusiastic listener, opened these debates with a statement of the case, as he sees it, against permitting audiences to attend performances in broadcasting studios and to applaud the artists. This question is clearly one in which our readers are keenly interested. We have received a heavy post on the subject, and both points of view—the pros and the cons—have been fully expressed. On the whole, the majority seems to be against applause in the studio. The views of those who like to hear such applause were perhaps best expressed in the following interesting letter from Miss Grace Lomax (Woodford Green, Essex):—

Mr. Moseley rules out all and any studio applause, calling it artificial. A very small portion of it may be superficial, but the performers in general deserve all the recognition—and more—that is rendered by so small a section of their audience. Many times when a dead blank silence has succeeded some outstanding item, my heart has wirelessly its thanks, aching with a sense of gratitude unexpressed. Time and again I have wished that someone, somewhere, would give audible expression of the appreciation of thousands of listeners who can afford neither time nor stamps to write an expression of their thanks. I am sure that listeners in general feel more comfortable when someone is deputizing for them in the studio, thanking performers in the accepted manner. 'In everything give thanks'—a sound rule of life, and until some new method be devised, let there be audible thanksgiving at the fountain head for the stream of refreshment which flows almost unceasingly to every corner of this land of ours.

On the other hand, many correspondents agree with Mr. Moseley that the laughter of the studio audience interrupts their enjoyment of the performance. Mr. P. W. Richards (Trinity Road, S.W.17), makes an apt comparison with gramophone recording work:—

Is my view, no audience should be allowed in the broadcasting studio during a transmission. As things are at present, all one can hear is the beginning of the jokes and then each time comes an apocryphal of laughter drowning the essential part of the story. I venture to state that fifty per cent. of the jokes broadcast are not heard by the listener because of this laughter in the studio. There is no doubt that a studio audience helps the artists, but broadcasting is a new and different art, and should be recognized as existing for the listener and not for the artist. Many artists who broadcast have made some successful gramophone records, but, so far as I know, they have no audience to listen to them in the gramophone company's studio.

Several other correspondents agree that the broadcast artist of the future will have to be able to dispense with the sweet music of his listeners' applause. Here are two typical letters making this point:—

I agree with Mr. Moseley. Broadcast artists should play to the unseen audience, which is far greater than the seen. Wireless, like the cinema, will, I believe, develop a new and different kind of artists, those who will not feel the necessity of a visible audience. One of the chief reasons why I like listening to wireless concerts better than to the ordinary concert is because in the former case there is an absence of applause.—ALBERT ELLY (Finchley Road, Hampstead).

My opinion is, that if an artist requires an audience to enable him to broadcast, he is not fitted

for the work. Applause in the studio does not necessarily prove an artist's ability to entertain his invisible audience.—R. HENRY GOSMAN (Crabtree Street, London, W.).

And, finally, there are many correspondents who intensely resent the abuse of the system. A letter from Hull, signed G. W., fairly represents their point of view.

That a clique of invited guests in the broadcasting studio should provide artificial laughter and mechanical applause for everything and anything irrespective of broadcasting merit is very irritating and unpleasant to most listeners.

Altogether, we can thank our readers for a very illuminating discussion, and invite them to send us their views equally freely on the other subjects that will be raised from time to time in this series of debates.

### POINTS FROM OTHER LETTERS.

Is it possible to arrange weekly or fortnightly talks in German? There is a large number of students who are learning German, and who would greatly appreciate occasional talks in this language.—"STUDENT," Hull.

I am in favour of 'God Save the People' as our second 'National Anthem.' What more inspiring words and majestic tune? The suggestion should commend itself to many listeners.—A. J. GAURATT, East Ham.

Listening to the *Mikado* the other night brought back to me memories of Salonika, and I wondered how many late comrades of 41st G.H. were listening at the same time as myself.—F. Q. HENRYWAY, Halford Road, York.

Please include studio debates more frequently in the Broadcast Programmes. The educational value of listening to discussions on current events must be inestimable, while, incidentally affording infinite entertainment.—F. A. EVES, Port Hill Place, Brighton.

I want to thank the B.B.C. for the happiness it has brought into a lonely woman's life. My loneliness has vanished at the sound of your lovely music.—H. E. P., Birkenshead.

### 'SHAKESPEARE HEROINES' COMPETITION.

THE following is a list of those who have sent in twenty or more completed application forms for the 'Shakespeare Heroines' Souvenir Book, up to September 30:—

Mrs. Rumsey, 285, St. James' Court, S.W.1.  
Mrs. Probert, 29, West Grove, Merthyr Tydfil.  
L. Spencer, Esq., 14, Branksome Avenue, Bournemouth.  
Miss I. Kanyon, Colthurst House School, Warrford, nr. Alderley Edge, Manchester.  
Mrs. Rold, 31, Pepper Street, Chester.

The competition remains open till December 31. A bound copy of Shakespeare's works, of the value of £10 10s., will be presented to the person who sends us the greatest number of applications for the book.

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# Blind!

## —but for Moorfields

*An appeal specially directed to wireless listeners on behalf of this grand old Eye Hospital founded more than one hundred years ago.*

THE Empire's largest and foremost Eye Hospital needs money. Its good work is being sadly crippled for lack of funds. Each year the burden of debt has grown larger—each year the necessary expenditure to carry on this work has run ahead of income. Yet must we turn away those whose sight we could save? Must our skill be denied to those men and women who, through no fault of their own, are standing on the abyss of lifelong darkness? And what about the children? Who can ignore their pleading little faces—the wheedling touch of their impulsive hands? This wonderful work must go forward, and it shall, with *your* help.

Every wireless listener has a special interest in Moorfields, for Moorfields was the first hospital to be equipped for wireless by the *Daily News*. It was on Wednesday, September 23rd, 1925, that the installation was completed and the first little patient donned her pair of headphones. And from that time henceforward a new doctor joined the permanent staff of Moorfields—a doctor who was even more skilful than any of his hard-working colleagues. Doctor Wireless was his name. For broadcasting has brought the world into the ward, and helped many a sorely tried sufferer to bear an affliction bravely and patiently. But even more to the kiddies in Moorfields has broadcasting brought sunshine and happiness. Many, many times, when everything else has failed, has Doctor Wireless coaxed roses back into pale, wan little cheeks. So to-night, as you sit by your fireside, give thought to those in Moorfields and those awaiting their turn to be taken within. Help us to pay off our debt and to re-open the 18 beds closed through lack of money. Cut out the Enclosure Form adjoining and pin it to your cheque or to a Treasury Note whilst the cry from Moorfields is still ringing in your ears.

The Board of the Royal London Ophthalmic Hospital (Moorfields) wish to take this opportunity of expressing their grateful thanks to Messrs. S. G. Brown, Ltd. (Manufacturers of Headphones and Loud Speakers), Western Avenue, N. Acton, W.3, who have generously borne the expense of this Appeal in "The Radio Times."

Clip this  
now

Help us to  
raise £16,000  
this Autumn

To the Secretary,  
Royal London Ophthalmic Hospital (Moorfields),  
City Road, E.C.1.

In thankfulness for my own sight I am sending  
you a contribution towards your wireless appeal  
for clearing the heavy burden of debt which is  
crippling the work of Moorfields.

Name.....

Address.....

£ : :

# Save the children at Moorfields!



# PROGRAMMES FOR SUNDAY (October 24)

2LO LONDON. 365 M.

## 3.30 LIGHT SYMPHONY CONCERT

Conducted by HOWARD CARL

OLGA HALEY (Mezzo-Soprano); Mrs. NORMAN O'NEILL (Pianoforte); and THE WINDING ORCHESTRA

### ORCHESTRA

Ballet Suite, 'Cephalus and Procris' Tannhauser; Menuetto (Les Nymphes de Diane); Gigue (First Time in London)..... Gaby—arr. Mott

**THE** Belgian Composer, Gaby (1741-1813) began his musical life with a note disappointment, and ended it with all kinds of honours and pensions. His disappointment lay in being turned out of a church choir as incapable, at the age of eleven; but when he found sympathetic masters, he got on fast enough. At seventeen he had written some little symphonies, and at eighteen he produced a Mass. Then he attracted the attention of a patron, who helped him to go to Italy. He was economical enough to travel to Rome on foot (falling in with an odd companion, a smuggler). He had still another rebuff there, for his master dismissed him as an incompetent student of composition.

He was not a scientific musician, but he soon found how to set words expressively and to make Operas that were acceptable to the French taste of his day. He wrote fifty such works, and was richly rewarded, not only by popular applause, but by Court patronage. He was made a Privy Counsellor by the Bishop of Liège, and a Chevalier of the Legion of Honour by Napoleon, who also gave him a pension of 4,000 francs to compensate him for losses sustained in the Revolution.

*Cephalus and Procris* was a fairly early work, written in 1775. Like many other Operas of Gaby, it is based on a mythological tale. The name of Procris is perpetuated in our phrase about her 'wearing dirt,' given to her by Diana. The dart not only struck its prey without fail, but returned to the hand that loosed it. This Suite of Ballet Music from the Opera, which was arranged by the well-known Conductor, the late Felix Mott, is to-night being performed for the first time in London.

### OLGA HALEY

Aria, 'Bohemian Love Song' ('Carmen') Bred

## 4.10 ORCHESTRA

Concerto No. 2 in C Minor for two Solo Violins and Solo Violoncello, with String Orchestra

Alessandro Scarlatti

Sketches, 'Three Heroes' ..... Howard Carr

**THESE** pieces, which are dedicated to Granville Bantock, celebrate the heroic deeds of a soldier, an explorer, and an airman.

I. O'LEARY, V.C. An extract from the *London Gazette* in February, 1915, runs thus: 'Forming one of the storming party which advanced against the enemy barbed wire, he rushed to the front and himself killed five Germans, who were holding the first barricade; after which, he attacked the second barricade, which he captured, after killing three of the enemy and making prisoners of two more. Lance-Corporal O'Leary thus practically captured the enemy's position by himself, and prevented the rest of the attacking party from being fired upon.'

II. CAPTAIN OATES. He was a member of Captain Scott's South Polar Expedition of 1912, which suffered great privations. At a time when the explorers were in great difficulties, and when shortage of food made it extremely doubtful whether they could survive, Captain Scott thus writes in his journal of Captain Oates: 'He slept through the night before last hoping not to wake, but to wake in the morning. It was blowing a blizzard. He said, "I am just going outside, and may be some time." He went out into the blizzard, and we have not seen him since. We knew poor Oates was walking to his death; but, though we tried to dissuade him, we knew

it was the act of a brave man and an English gentleman.'

III. WARNEFORD, V.C. An Admiralty communique of June 10, 1915, describes the triumphant deed of Lieutenant Warneford: 'He attacked, and, single-handed, completely destroyed, a Zeppelin in mid-air. This brilliant achievement was accomplished after chasing the Zeppelin from the coast of Flanders to Ghent, where he succeeded in dropping his bombs on it from a height of only one or two hundred feet. One of these bombs caused a terrific explosion which set the Zeppelin on fire from end to end, but, at the same time, overturned his aeroplane, and stopped the engine. In spite of this, he succeeded in landing safely in hostile country, and after fifteen minutes started his engine, and returned to his base without damage.'

## 4.10 Mrs. NORMAN O'NEILL

Keyboard Pieces by Scarlatti (from the standard collection of his works)

[This programme has been arranged in celebration of the anniversary of Scarlatti's birth.]

No. 32, in C;  
No. 33, in D;  
Study, in C;  
No. 9, in D Minor;  
No. 20, in E;  
No. 43 (Pastorale), in F;  
No. 42, in C.

**DOMENICO SCARLATTI**, born in the same year as Bach and Handel (1685), was a great pioneer in keyboard writing. He was a bold experimenter in harmony, and had a wit as brisk as his fingers.

Once when Scarlatti was young a canonical competition was got up in Rome by a Cardinal, in which Scarlatti and Handel both appeared. Nobody could decide which of these two played the Harpsichord better, but when it came to Organ playing Handel, they say, was an easy winner.

Of the *Pastorale* (No. 43) Mrs. O'Neill says that 'it is one of the very few pieces in which one can trace the influence of Scarlatti's visit to England, where he came with Handel as companion. There is a distinct flavour of the Morris Dances in this charming little piece, which is very rarely played.'

Of the last piece to be played (No. 42, in C) she says: 'This has a character quite of its own, not unlike that of modern Russian music. Part of it suggests in type some of the *Prince Igor* dances.'

## 4.45 ORCHESTRA

Symphonic Poem, 'Vltava' ..... Smetana

**SMETANA**, the first Bohemian composer to achieve distinction, was a great lover of his native land. He wrote a set of orchestral



THE CHILDREN'S HOUR.

Little patients at the Moorfields Eye Hospital, which is the subject of the appeal from London in This Week's Good Cause. [London 6.55]

pieces, entitled *My Country*, celebrating in turn its natural beauties and its history and legends. This *Tons Poem*, the second of that series, is a description of the progress of the chief river of Bohemia, the Vltava (or Moldau, as we know it), from its source in the depths of the forest until, after tumbling over rapids and streaming past towering fortresses, it joins the Elbe as a broad, rolling river. It witnesses on the way typical scenes of Bohemian life—a hunt and a peasant wedding; and by moonlight it spies forest nymphs dancing in a glade.

### OLGA HALEY

Harp of Danvergon ..... (Songs of the  
Eriskay Lullaby ..... Hebrides)  
Eriskay Lullaby ..... arr. Kennedy Pinner

## 4.50 ORCHESTRA

Second Symphony, in C ..... Schumann

**THIS** is really Schumann's Third Symphony; wrong numbering arose through the actual Second Symphony's being published after the other three.

The Composer's biographer, Wasielensky, tells us that Schumann said of this work: 'I sketched it when I was in a condition of great physical suffering; I may say it was, so to speak, the resistance of the spirit which has here vividly influenced me. I sought to contend with my bodily state. The First Movement is full of this content, and is in its character very frenetic and contentious.'

The Introduction to the FIRST MOVEMENT brings in several of the themes to be used later in the work. The opening Brass call is a kind of 'motto' that will be found appearing many times in the different Movements. Soon comes another, more suave, from the Woodwind.

The FIRST MOVEMENT proper begins with an energetic, springing theme; next comes a tune which, in a slightly different form, we heard from the Woodwind in the Introduction. One or two other ideas are introduced, with some little elaboration, then 'developed' at some length, and duly 'recapitulated.'

The SCHRANNO, in five sections, consists of three tunes presented in this order: First, Second, First again, Third, First. The fiery First section thus comes round three times, its repetitions being separated by two varied episodes, or 'Trios,' as they are called. One Trio begins with a tripping Woodwind phrase (three notes to a beat), unsmoothly answered by the Strings. The other Trio is a sort of discussion of a simple melody. In the Coda, or rounding-off portion of the Movement, we hear the 'motto' call on the Brass.

The SLOW MOVEMENT begins with a sweet and rather sad melody, made more expressive by the Strings' repeated-chord accompaniment. The following portion is not so much a distinct section as an enhancement of the first theme's emotion and a deepening of its mood. So the Movement goes on its way, tender and imaginative.

The LAST MOVEMENT dashes off impetuously with a theme that contains two ideas—the one consisting of the first rush up the scale and the four firm steps beyond, and the other of the Wind passage, joyous and march-like, that follows. Both of these are developed in the course of this closely worked-out Movement. We find also reminiscences of the Slow Movement's leading melody, the mood of which for a time masters that of the Last Movement's opening. The 'motto' call is in evidence towards the close, which comes in a climax of triumph.

## 5.30 Reading from CHAUCER by ALAN HOWLAND

**A**n anniversary programme in honour of Geoffrey Chaucer, the first of the great English poets, who died 520 years ago, and was buried in what is now the Poet's Corner in Westminster Abbey.

## 5.55-6.0 RAYMOND TRAFFORD reading 'The Hours of Heaven' by Francis Thompson, with Music by STANFORD ROBINSON



# PROGRAMMES FOR SUNDAY (October 24)

**8.0 BOW BELLS**  
 Rang by the MIDDLESEX COUNTY ASSOCIATION  
 and LONDON DIOCESAN GUILD OF CHANCE-  
 MONGERS. Conducted by WILLIAM PYN.

**8.7 RELIGIOUS SERVICE**  
 FROM THE STUDIO  
 THE CHOIR OF THE CHURCH OF THE SACRED  
 HEART, WINSTON  
 Christus factus est ..... Felix Anerio (1600)  
 In Nomine Jesu ..... Jacob Handl (1500-1591)  
 Scripture Reading  
 THE CHOIR  
 Ave Verum ..... W. Byrd (1542-1623)  
 Salvator mundi ..... T. Tallis (ab. 1586) S.V.  
 Address by the REV. FATHER BERNARD BUTLER,  
 S.J.

**THE CHOIR**  
 Bone Pastor ..... T. Tallis  
 Ave Maria ..... Robert Parsons  
 Christe Domine ..... W. Byrd, S.V.  
 FATHER BERNARD BUTLER, of the  
 Church of the Holy Name, Manchester,  
 has frequently broadcast from the Manchester  
 Station.

**8.55 THE WEEK'S GOOD CAUSE:** The Royal  
 London Ophthalmic Hospital (Moorfields Eye  
 Hospital). Appeal by Mr. Cecil Lewis

**MOORFIELDS HOSPITAL**, which is at  
 present trying to raise £10,000 in order to  
 provide badly-needed additional accommodation,  
 is the oldest and largest Eye Hospital in the  
 world. It began its work for the poor who were  
 suffering from diseases of, or injury to, the eye,  
 in the year when Nelson won the Battle of  
 Trafalgar. This work has steadily increased until  
 in our time, a year's work has come to mean  
 treating more than 53,000 patients, some of  
 whom actually have their sight restored, and  
 many of whom are saved from blindness.  
 Mr. Cecil Lewis, who makes the appeal, needs  
 no introduction to listeners. He was one of the  
 first Announcers of the B.B.C., and was until  
 recently Chairman of the Programmes Board.  
 Contributions should be sent to the Secretary,  
 Moorfields Eye Hospital, City Road, London,  
 E.C.1.

**9.0 WEATHER FORECAST, GENERAL NEWS BULLE-  
 TIN; Local Announcements**

**9.15 DE GROOT and the FICCAVILLE ORCHESTRA**  
 VERA DAVID (Soprano)  
 elayed from the Piccadilly Hotel  
**ORCHESTRA**

Ballet Music from 'Le Cid' ..... Massenet  
 Casoffiano; Antelope; Aragonais; Anade;  
 Catalane; Navarraise.

VERA DAVID (with Orchestra)  
 Aria, 'Depuis la Jour' (Louise) ..... Charpentier

**ORCHESTRA**  
 Valse, 'Passions' ..... Rameau  
 In a Monastery Garden (By Request) ..... Kestelbey  
**ORCHESTRA with VERA DAVID**

Grand Fantaisie, 'Samson et Delilah' ..... Saint-Saëns  
 (Including 'Printemps qui commence' and  
 'Mon cœur s'ouvre à ta voix')  
 Ave Maria ..... Percy Kahn  
 (For Violin, Cello and Piano—with the Composer  
 at the Piano)

**10.35 ENIGMA**

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m. TIME SIGNAL, WEATHER FORECAST**

**1.30-6.0 } S.B. from London**

**8.55 Appeal: Hospital Wireless Fund**

**9.0 S.B. from London**

**9.13 Shipping Forecast**

**9.15-10.35 S.B. from London**

**5IT BIRMINGHAM. 479 M.**

**3.30 SYMPHONY CONCERT**

THE STATION ORCHESTRA: Conducted by JOSEPH  
 LEWIS  
 Overture to 'Der Freischütz' ..... Weber  
 DENNIS NORRIS (Baritone) and Orchestra  
 Vision Floating (Hercules) ..... Massenet  
 Star of Eos (Tonhäuser) ..... Wagner  
 Valla Donna la Tavole Cio (Flais) ..... Massenet  
 WINIFRED BROWNE (Pianoforte) and Orchestra  
 Concerto in A Minor, Op. 54 ..... Schumann  
 DENNIS NORRIS  
 Serenade ..... Roff  
 Dedication ..... Frouz  
 Request ..... Frouz  
 The Erd King ..... Schubert  
**ORCHESTRA**  
 Symphony in C Major ..... Boccherini



Feather & Robinson

**Miss GERTRUDE JOHNSON**,  
 the Australian prima donna, who sings three  
 operatic airs from Bournemouth this afternoon.

WINIFRED BROWNE  
 Arioso in E Major ..... Debussy  
 Sing a Song of Strepce ..... Lécure  
 Prelude in G Minor ..... Rachmaninov  
 The Sea ..... Palmgren

**ORCHESTRA**  
 Suite, 'Mozartiana' ..... Tchaikovsky

**5.30-6.0 S.B. from London**

**8.0 S.B. from London**

**8.55 THE WEEK'S GOOD CAUSE—Mr. A. H.  
 LANEY, House Governor of the General Hospital;  
 Appeal on behalf of the Birmingham Hospital  
 Sunday Fund**

**9.0-10.35 S.B. from London (9.10 Local News)**

**6BM BOURNEMOUTH. 386 M.**

**3.30 LIGHT CLASSICAL PROGRAMME**

THE STATION SYMPHONY ORCHESTRA: Con-  
 ducted by Capt. W. A. FEATHERSTONE  
 Overture to 'Don Giovanni' ..... Mozart

**3.40 WILLIAM ALWYN (Flute), with Orchestra**  
 Concertino for Flute and Orchestra ..... Chaminade

**4.0 GERTRUDE JOHNSON (Coloratura Soprano),  
 with Orchestra**  
 Duv Sene (Figaro) ..... Mozart

**4.10 OLIVE PULL (Pianoforte), with Orchestra**  
 Concerto in D Minor ..... Mozart

**4.30 GERTRUDE JOHNSON, with Violin Obligato**  
 Aria from 'Il Re Pastore' ..... Mozart  
 Deh! vieni (Figaro) ..... Mozart

**4.40 WILLIAM ALWYN (Flute), MARY LEWIS  
 (Harp), and Orchestra**  
 Concerto in C Major for Flute, Harp, and Orchestra  
 Mozart

**5.0 OLIVE PULL**  
 Arioso ..... Leonardo Leo  
 Le Rappel des Oiseaux ..... Rameau  
 Sonata in D Minor ..... Scarlatti  
 Tocata ..... Paradise

**5.10 GERTRUDE JOHNSON, with Piano**  
 Gathering Berries (The Snowbuds)  
 Rimsky-Korsakov

**5.15 ORCHESTRA**  
 Overture, 'Leonora,' No. 3 ..... Beethoven

**5.30-6.0 S.B. from London**

**8.0 S.B. from London**

**8.55 THE WEEK'S GOOD CAUSE: Mr. G. L.  
 PARNELL, R.N., D.S.O., Appeal on behalf of the  
 Mission to Seafarers for Funds to Provide Wireless  
 for Lightsips**

**9.0-10.35 S.B. from London. (9.10 Local News)**

**5WA CARDIFF. 353 M.**

**3.30 ORCHESTRAL AND CHORAL CONCERT**

THE STATION ORCHESTRA: Conducted by  
 WARWICK BRADTHWAITE  
 Overture to 'Son and Stranger' ..... Mendelssohn  
 Song of the Volga Boatmen ..... Tchaikovsky

THE MOUNTAIN ABB GIRLS' CHORUS: Conducted  
 by W. BADHAM  
 The Dream Seller ..... Markham Lee  
 Night Bird ..... Bainton  
 The Goshing ..... Fredrick Bridge

ALEC JOHN (Tenor)  
 For You Alone ..... Gersh  
 Thoughts ..... Fisher

**ORCHESTRA**  
 Symphony in G (The 'Surprise') ..... Haydn

Chorus  
 Pack Clouds Away ..... Somerville  
 Shepherd's Dance ..... El German  
 It Was a Lover and His Love ..... Rathbone

**ORCHESTRA**  
 Intermède Religioso ..... Franck  
 Selection, 'L'Enfant Prodigue' ..... Wurmser

ALEC JOHN  
 The Dove ..... Landon Ronald  
 I Love Thee ..... Grieg  
 Flooding ..... Elgar

Chorus  
 A Lake and a Fairy Boat ..... Landon  
 Twelve By the Clock ..... Lloyd  
 Going to Bed ..... Somerville

**ORCHESTRA**  
 Hymn to St. Cecilia ..... Gounod  
 Scenes from the Prophets ..... Bath  
 Dances of Miriam; By the Waters of Babylon;  
 Before the Shekinah; Dance of the Reapers

**5.30-6.0 S.B. from London**

**6.30 A RELIGIOUS SERVICE IN WELSH**

elayed from Eglwys M.C. Pembroke Terrace  
 Service conducted by Rev. JONES ROBERTS

Arwelbod  
 Emyr 69 (64) Ten, 'Cary' ..... Carey  
 Darllen  
 Emyr 143 (431) Ten, 'Aberdare'  
 Pastingid Marat

Gwedd  
 Anthem, 'Yr Arglwydd Yw fy Muguil' ..... Parry  
 Emyr 86 (43) Ten, 'Hedrod' ..... Alau Gymreig  
 Progeth, Can Y Paroh, JONES ROBERTS  
 Unawd Gdn, T. J. Ellis











# PROGRAMMES FOR MONDAY (October 25)

## 5IT BIRMINGHAM. 479 M.

3.45 The Station Wind Quintet  
4.45 SIDNEY ROGERS, F.R.H.S., 'Typical Horticultural Hints Further Tips to Fruit Growers.'  
MARJORIE PALMER (Soprano)  
THE CHILDREN'S HOUR

5.0 HAROLD T. RILEY'S ORCHESTRA relayed from Palace Caf.

5.40 S.B. from London

## 6.0 POPULAR AND VARIED

THE STATION ORCHESTRA  
Overture, 'John and Sam'.....  
SYDNEY COLTHAM (Tenor)  
Kashmir Song } Four Indian Love Lyrics  
Did I Awake } Woodford-Kinden  
La Serenata ..... Trench

8.20 EXCERPT from 'THE GONDOLIER'S'  
S.B. from London

9.50 ORCHESTRA  
Intermezzo, 'Moonlight'.....  
SYDNEY COLTHAM  
Dance.....  
Rhapsody.....  
A the Ma...  
The Grand...  
The Grand...

10.15 S.B. from London

SYDNEY COLTHAM was a Jew, born in 1819 in London, where his father was Cantor of the synagogue. At the age of fifteen he was admitted to the Orchestra of the Opera Comique in Paris. Later he became a member of the Theatre Francaise, and as a singer began to make a name with his voice, which he took care should always be maintained 'entirely' so that the public could pick them up as soon as they heard them. By and by he became a series of bright and tuneful Operettas which brought him money and fame, so that in the end he was regarded as one of the famous Opera Composers, this time not as a humble member of the orchestra, but as an honoured composer of the leading theatre. In all he wrote ninety operettas, at an average rate of exactly three and a half per annum—too fast for first-rate work, it was journalism rather than authorship, to speak so that it is not surprising that only a few of these are ever heard to-day. And of these *Tales of Hoffman* is, of course, much the most popular.

AN Overture of *Suppe* will seem to many older listeners the vanished joys of their youth. Younger folk may like also to hear a good specimen of the kind of gay music that delighted their fathers and grandfathers. Operettas and farces with music, were *Suppe's* specialty. He turned out about a couple of hundred such pieces in all. Nowadays, we in this country know little more than one piece, but we know that one well—the *Post and Peasant Overture*, which has been arranged for nearly sixty different combinations of instruments. The Overture we are to hear is that to another of his Operas, *Boccaccio*, which he brought out in 1870, and which London heard a few years ago.

9.30 S.B. from London  
10.0 WEATHER FORECAST News; Local News  
10.15 11.0 LIGHT ENTERTAINMENT  
by HAROLD KIMBERLEY ALMA VANCE, FRANK...  
11.0 S.B. from London

## 6BM BOURNEMOUTH. 386 M.

3.45 M.B. from London

4.0 THE STATION ORCHESTRA relayed from W. H. Smith and Son's Restaurant, The Strand

March, 'The Peace-Maker'.....  
Waltz, 'A Night of Love'.....  
Fox-trot, 'Crown a Little Lullaby'.....  
Selection, 'Cavalleria Rusticana'.....  
Fox-trot, 'Sad'.....  
Selection, 'Lincolnshire'.....  
Selection, 'Merrie England'.....  
Fox-trot, 'Just Drifting'.....  
Fox-trot, 'Go, Fly Your Kite'.....

THE CHILDREN'S HOUR

6.0 Musical Interlude

6.40 11.0 S.B. from London 10.10 Local News

## SWA CARDIFF. 353 M.

12.30 1.30 Lunch-Time Music from the Carlton Restaurant



Mr SYDNEY COLTHAM, tenor, will be heard in the 8 o'clock programme from Birmingham this evening.

3.15 BROADCAST TO SCHOOLS: Rev GWYNETH DAVIES, Visits to European Cities (2 Geneva)

## 3.40 SOME POPULAR MELODIES

THE STATION ORCHESTRA  
Conducted by WARWICK BRATTON  
March, 'Jolly'.....  
Pot to Boute du Boute, 'Vive la Danse'.....  
Intermezzo, 'Tender Heart'.....  
Selection, 'Lullaby'.....  
Tango, 'Cocotte'.....  
Scenes from an Imaginary Ballet.....  
Prelude in G Minor.....

4.45 Mr F. J. HARRIS, Queen Elizabeth from a Welsh Standpoint

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 Miss KATHLEEN FREEMAN: 'Wonders of Nature' (4 songs)

6.15 11.0 S.B. from London (10.10 Local News)

## ZZY MANCHESTER. 378 M.

3.25 BROADCAST TO SCHOOLS: Travel Pictures of the British Empire—Rev H. ALLEN JOE, F.R.G.S., 'Australia—The Pearl of the Tasman Sea'

3.45 HELENA (Lilla), Entertainer

4.0 Orchestral Music from the Piccadilly Picture Palace

5.0 AFTERNOON TALKS Miss MARION FITZGERALD, 'First Love' Part 1: 'Old and New'

5.15 THE CHILDREN'S HOUR

6.0 THE MAJESTIC 'CELEBRITY' ORCHESTRA: Musical Director, GERALD W. BRIGHT, relayed from the Hotel Majestic, St. Anne's-on-Sea

7.0 S.B. from London

## 6.0 GRAND ORCHESTRAL CONCERT

THE AUGMENTED STATION ORCHESTRA, conducted by PERRY PITT

Overture to 'The Barber of Bagdad'.....  
Intermezzo from 'Mousses'.....  
Witches' Dance from 'Le Vaisseau'.....

CORNELIUS'S *The Barber of Bagdad* has never been an enormous success as an opera, but its Overture is popular as a concert piece. It has been before the public now for nearly seventy years, but there's life in it still. Imagine what you like as you hear it: the adventures of the wonderfully accomplished Barber, with the gorgeous appellation, Abu Hassan Ali Kiba Bekar, an artist with the razor and equally one with his tongue: the beautiful heroine, the daughter of the Cadi; the chest reputed to be full of rich treasure sent to this miracle of loveliness by her wealthy lover, but later reported to be a corpse. Imagine what you like—so long as you imagine something romantic and something in the spirit of *The Arabian Nights*.

8.20 EXCERPT from 'THE GONDOLIER'S', S.B. from London

## 9.50 THE ORCHESTRAL CONCERT (Contd.)

WILLIAM PRINCE (Solo Violin)  
Concerto, No. 3, in B Minor, for Violin and Orchestra.....

THIS work was first performed by the eminent Spanish Violinist, Sarasate, in 1881. It is in three movements.

ON THEATER

Suite, 'The Golden Cockerel'. Rimsky Korsakov

THE GOLDEN COCKEREL is an Opera with a purely fantastical plot which belongs to no particular time or place.

King Dodon, a lazy old monarch, fond of good living, is being worried by his neighbours, who are attacking the kingdom on all sides. An Astrologer appears, and offers King Dodon a Golden Cockerel which will warn him whenever danger threatens. This offer is accepted, and the prophetic bird perches on a tall spire and dispenses orders all over the city. Dodon, relieved and satisfied, goes to bed. At the first danger signal he sends his sons to the war; at the second he decides that he'll have to go himself, after all. He does so, and instead of the enemy he finds a beautiful Queen, who fascinates him, and in the end marries him. Then the Astrologer appears and warns his reward the Queen. Dodon strikes her dead, and the Golden Cockerel strikes down Dodon with the beak. All is confusion, darkness falls, and then the Astrologer steps before the curtain and assures us that it is only a dream.

Some see in the plot satirical allusions to Russian politics. However that may be, the music is delightful—by turns charming, piquantly exciting, gaudy, and voluptuous.

WILLIAM PRINCE

Poem for Violin and Orchestra..... F. d'Erlanger

BARON FREDERIS D'ERLANGER (born 1858), one of the Directors of the Covent Garden Opera, has himself written four Operas (including one upon Thomas Hardy's novel *Tess of the d'Urbervilles*), besides Violin and Piano Concertos, Chamber Music, and Songs.

ON THEATER

Invitation to the Valse. Weber, arr. Weingartner







# PROGRAMMES FOR TUESDAY (October 25)

2LO LONDON. 365 M.

- 10.20 TIME SIGNAL, GREENWICH  
 11.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 11.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 12.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 12.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 1.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 1.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 2.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 2.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 3.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 3.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 4.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 4.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 5.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 5.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 6.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 6.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 7.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 7.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 8.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 8.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 9.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 9.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 10.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 10.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 11.00 THE KING OF THE HILL (Relayed from St. Lawrence)  
 11.30 THE KING OF THE HILL (Relayed from St. Lawrence)  
 12.00 THE KING OF THE HILL (Relayed from St. Lawrence)



M. STÉPHAN,  
 who continues his popular French readings  
 (London 7.10.)

- 15.00 WILLIAM HOBSON'S MARBLE ARCH PAVILION  
 15.15 THE CHILDREN'S HOUR: The Venetian of  
 Barnaby Rudge: The Taking of the Spanish  
 Galleon by E. L. BERTON MARTIN Songs by  
 KATH WINTER  
 6.00 DANCE MUSIC: THE LONDON RADIO DANCE  
 BAND Directed by SIDNEY FIERMAN  
 7.00 TIME SIGNAL, BIG BEN, WEATHER FORECAST,  
 M. STÉPHAN: French Reading, 'Le roi de mon  
 Moulin'  
 7.25 Musical Interlude  
 7.40 SIR ROBERT HAMILTON, M.P. From Great  
 Britain  
 8.00 ROBERT HAMILTON who was formerly  
 Chief Justice of British East Africa, has  
 represented the Orkney and Shetland  
 shires in the House of Commons since 1922  
 8.00 CHAMBER MUSIC  
 8.15 THE HUBBARD STRINGS  
 8.30 ART DE BUCKWITZ (Violin)  
 8.45 LINDA EL TAN (Soprano)  
 9.00 ANTHONY FINE (Violoncello)  
 9.15 LORA STEVENS (Soprano)

Quartet No. 9 in B Flat K 585 Mozart

IN Mozart's day, musicians were patronized by nobility and by wealthy persons. At times the patronage was condescending and haughty; at times the patron treated the artist as a servant—almost as a manial. Not all patrons were born, however, and not all artists were both good persons and artists. Mozart experienced both kinds of masters. One of his influential patrons, happily of the latter type, was the King of Prussia, who was a collector of music. A Quartet. When, in the year 1781, Mozart was staying at Berlin, he attended the King's private concerts, the monarch commissioned him to write several works, of which this Quartet in B Flat was one. This commission was very useful, for Mozart at that time was in poor circumstances. For the first Quartet he is said to have received a lauded gold piece and a valuable gold snuffbox. Of course, he gave the King a good Cello part to play—plenty of solo bits, high up in the treble, where he could shine. This work illustrates that point very well. It is in four Movements, and contains nothing very deep, but is full of grace and good taste.

LORA STEVENS  
 A Greeting ..... Rebecca Clarke  
 A Dream ..... Rebecca Clarke

MISS CLARKE, a pupil of Sir Charles Stanford at the Royal College of Music, took up, on his advice, the Viola. For this instrument she has written some striking music. Her Sonata for Viola and Piano was selected as one of two pieces adjudged the best, in a competition organized by Mrs. Coolidge, at American patron of music, in 1919, and in a later competition in 1921 a Trio for Piano, Viola and Cello had a like success.

As I Walked Home ..... Hubert J. Ross  
 I Heard a Piper ..... Norman Paterson  
 Love's Philosophy ..... Deane

QUARTET  
 Quartet in E Minor (from My Life) ..... Schubert

THE Bohemians have shown very special musical characteristics, and are almost a race of string-instrument players. The first great Bohemian composer of the highest rank was Frederick Smetana (1821-1884). He was a Pianist and a Cellist, or also. He suffered the same fate as Beethoven, gradually becoming deaf, and this gave the same note of tragedy to his later life, though (still like Beethoven) he was not overwhelmed by it, and continued composition. Nevertheless, his mind was gradually affected by his affliction. This Quartet, *From My Life*, is unusual in that it is the application to Chamber Music of the same idea as in the *Symphonies*. He himself said of it, 'For me, the form of composition insinuates itself according to the subject. And it is thus that the Quartet has taken its form. I wished to depict the course of my life in sounds. The Quartet consists of four separate Movements. The following notes are based on Smetana's own detailed description of the work. This seems the best place to quote the end of his description: 'Such is something of the intention of the work. It is a personal work, and for that reason is written for four instruments, which, in a little intimate circle, are to solve of that which affects me so deeply. First Movement.—Smetana says that this expresses 'the love of art of my youth, the inexpressible desire of something which I could not define or represent to myself precisely, and was a sort of foreboding of my future task. Second Movement.—This is in the style of a Polka, and, says the Composer, 'brings memories of the gaily of my early years, when I wrote dance music and gave it unthinkingly to youth known myself to have a passion for dancing.'

In the middle section he presents his memories of the aristocratic circles in which he moved for years.

The Third Movement recalls the blow-blows of my first love for a young girl who later became my faithful wife. In the Last Movement we have, says Smetana, the discovery of the method of treating national material in music; the joy of this result, interrupted by the catastrophe which undermined my life, the beginning of my decline. Foreboding of my gloomy future, a little hope for recovery, but at the recollection of all that he opening of my career promised, a despairing thought all the same.

9.45 ORGANO RECITAL  
 By REGINALD FOORT  
 Relayed from the New Gallery Cinema, Regent Street  
 Large recital ('Le Tric de Diable')



MR. REGINALD FOORT,  
 the organist at the New Gallery Cinema,  
 Regent Street, gives a recital at nine o'clock

- Mozart in D ..... Mozart  
 Mozart in D ..... Schubert  
 Schubert in F Minor ..... Mendelssohn  
 The Sappho Ode ..... Brahms  
 Slavonic Dance No. 6 ..... Dvorak  
 Songs My Mother Taught Me ..... Chaminade  
 Pastoral ..... Kreisler  
 Hebräer Rosenaria ..... Kreisler  
 9.30 SIR H. W. DAVIES, M.P. 'Music  
 and the Ordinary Listener'  
 9.45 STRAUSS'S SONGS  
 Sung by  
 ANNE CATHERINE  
 Ständchen (Serenade), Op. 15  
 Bräut über Mann Haupt (Spread over mine Head  
 thy Golden Hair), Op. 15  
 Wir werden wir gehen Sie halten (How shall  
 we keep our Secret), Op. 19  
 Schön sind doch kalt (The Stars of Heaven),  
 Op. 1  
 All mein Gedanken (All My Thoughts), Op. 31  
 Du nimmst Herzens Kränzen (Thou Crown of  
 my Heart), Op. 31

SIR H. W. DAVIES, M.P. There must  
 be hundreds of German songs with this  
 title, but only three have won popularity—  
 Schubert's, Brahms' and this one by Strauss.



(October 26)

8.0 CHAMBER MUSIC, S.B. from London

In a Chinese Temple Garden  
Songs { Far Away Beds  
          { Broken Eyes I Love

9.34 12.0 S.B. from London. (16 10 Local News)







# PROGRAMMES FOR TUESDAY (October 26)

## 5PY PLYMOUTH. 338 M.

- 11.0-12.0 George East and his Quartet relayed from Popham's Restaurant  
 2.30 ORCHESTRA relayed from Popham's Restaurant  
 4.0 Afternoon Topics  
 4.15 Tea-Time Music. THE ROYAL HOTEL TRIO. Directed by ALBERT FULLBROOK  
 5.15 THE CHILDREN'S HOUR  
 6.0 For Sports  
 6.15 Light Music  
 6.30 S.B. from London  
 7.40 A.S. from London. Schoolboy Howlers  
 8.0-12.0 S.B. from London. (10.10 Local News)

## 6FL SHEFFIELD. 306 M.

- 2.30 BAND OF H.M. ROYAL MARINES (By kind permission of the Commanding Officer, Colonel R. H. Morgan, C.B.E., A.D.C., R.M., Directed by Capt. E. Hony, M.B.E., Mus. Lic.). Relayed from the Sheffield Town Hall. The Association Exhibition, held at the Royal Artillery Drill Hall.  
 Marché Blanche  
 Overture, 'The Fairy Lake'  
 Two Pieces: 'Beautiful Rosemary'; 'Joy'  
 Scores from the Opera 'Carmen'  
 3.25 BROADCAST TO SCHOOLS: Q. E. LINDEN. Mus. Lic. Introductory Talk to the School Concert on Nov. 3  
 3.45 BAND (Continued)  
 Marché, 'Pearl of Maubert'  
 Selection, 'The Blue Kitten'  
 Selection, 'The Blue Danube'  
 5.0 Afternoon Topics  
 5.15 THE CHILDREN'S HOUR  
 6.0 Musical Interlude  
 6.30 BAND OF H.M. ROYAL MARINES (Continued)  
 7.0 S.B. from London  
 7.40 The Roy. L. from London, D.D., Messages from the Roy. L. from London  
 8.0-12.0 S.B. from London. (10.10 Local News)

## 6ST STOKE. 301 M.

- 12.0-1.0 MRS. BARKER. Gramophone Lecture Serial  
 4.0 THE CAPITAL THEATRE ORCHESTRA. Directed by Ronald  
 5.0 ERICK WATSON (Contralto)  
 5.15 THE CHILDREN'S HOUR 'William Makes a Night of It,' from 'Jims Williams,' by Richard Crompton. Ju Play Form by B. Page  
 6.0 OWEN BRAT (Baritone)  
 Tommy Lad...  
 The Lobbier's Song (Chu Chin Chow)  
 6.30 S.B. from London  
 7.40 S.B. from London  
 8.0-12.0 S.B. from London. (10.10 Local News)

## 5SX SWANSEA. 482 M.

- 11.30-12.30 GRAMOPHONE RECORDS  
 4.0 The Castle Cinema Orchestra and Organ Music relayed from the Castle Cinema  
 4.30 The Station Trio: T. D. Jones (Piano), Morgan Lloyd (Violin), Gwynn Thomas (Cello)  
 5.15 THE CHILDREN'S HOUR  
 6.0 Musical Interlude  
 6.30 S.B. from London  
 7.40 S.B. from Cardiff  
 8.30-12.0 S.B. from London. (10.10 Local News)

## Northern Programmes.

### 5NO NEWCASTLE. 404 M.

- 11.30-12.30 GRAMOPHONE RECORDS  
 4.0 The Vambond (Vocal)  
 Full Go With My Feet  
 4.15 The Vambond (Vocal)  
 Full Go With My Feet  
 4.30 The Vambond (Vocal)  
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### 5SC GLASGOW. 421 M.

- 11.30-12.30 GRAMOPHONE RECORDS  
 4.0 The Vambond (Vocal)  
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 11.45 The Vambond (Vocal)  
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 12.0 The Vambond (Vocal)  
 Full Go With My Feet

### 2BD ABERDEEN. 495 M.

- 3.45 Afternoon Topics. Macdonald, M. & Co. W. & Co. of the Righteous Century—(a) Sarah Siddons. 4.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 4.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 4.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 4.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 5.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 5.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 5.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 5.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 6.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 6.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 6.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 6.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 7.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 7.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 7.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 7.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 8.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 8.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 8.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 8.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 9.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 9.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 9.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 9.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 10.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 10.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 10.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 10.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 11.0 W. & Co. of the Righteous Century—(a) Sarah Siddons. 11.15 W. & Co. of the Righteous Century—(a) Sarah Siddons. 11.30 W. & Co. of the Righteous Century—(a) Sarah Siddons. 11.45 W. & Co. of the Righteous Century—(a) Sarah Siddons. 12.0 W. & Co. of the Righteous Century—(a) Sarah Siddons.

### 2BE BELFAST. 440 M.

- 7.0 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 7.15 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 7.30 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 7.45 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 8.0 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 8.15 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 8.30 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 8.45 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 9.0 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 9.15 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 9.30 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 9.45 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 10.0 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 10.15 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 10.30 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 10.45 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 11.0 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 11.15 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 11.30 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 11.45 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic. 12.0 Broadcast to Schools. Sir W. Watson Davis, Mus. Lic.

### 2DE DUNDEE. 315 M.

- 11.30-12.30 GRAMOPHONE RECORDS  
 4.0 The Vambond (Vocal)  
 Full Go With My Feet  
 4.15 The Vambond (Vocal)  
 Full Go With My Feet  
 4.30 The Vambond (Vocal)  
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 11.45 The Vambond (Vocal)  
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 12.0 The Vambond (Vocal)  
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### 2EH EDINBURGH. 328 M.

- 3.0 Station Pianoforte Quartet. 4.0 W. J. M. Menzies. 4.15 Station Pianoforte Quartet. 4.30 W. J. M. Menzies. 4.45 Station Pianoforte Quartet. 5.0 W. J. M. Menzies. 5.15 Station Pianoforte Quartet. 5.30 W. J. M. Menzies. 5.45 Station Pianoforte Quartet. 6.0 W. J. M. Menzies. 6.15 Station Pianoforte Quartet. 6.30 W. J. M. Menzies. 6.45 Station Pianoforte Quartet. 7.0 W. J. M. Menzies. 7.15 Station Pianoforte Quartet. 7.30 W. J. M. Menzies. 7.45 Station Pianoforte Quartet. 8.0 W. J. M. Menzies. 8.15 Station Pianoforte Quartet. 8.30 W. J. M. Menzies. 8.45 Station Pianoforte Quartet. 9.0 W. J. M. Menzies. 9.15 Station Pianoforte Quartet. 9.30 W. J. M. Menzies. 9.45 Station Pianoforte Quartet. 10.0 W. J. M. Menzies. 10.15 Station Pianoforte Quartet. 10.30 W. J. M. Menzies. 10.45 Station Pianoforte Quartet. 11.0 W. J. M. Menzies. 11.15 Station Pianoforte Quartet. 11.30 W. J. M. Menzies. 11.45 Station Pianoforte Quartet. 12.0 W. J. M. Menzies.

## PROGRAMMES FOR MONDAY, OCTOBER 25

(Continued from page 230)

### NORTHERN PROGRAMMES

#### 5NO NEWCASTLE. 404 M.

- 4.0 The Vambond (Vocal)  
 Full Go With My Feet  
 4.15 The Vambond (Vocal)  
 Full Go With My Feet  
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 11.15 The Vambond (Vocal)  
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 Full Go With My Feet  
 11.45 The Vambond (Vocal)  
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 12.0 The Vambond (Vocal)  
 Full Go With My Feet

#### 5SC GLASGOW. 422 M.

- 4.0 The Vambond (Vocal)  
 Full Go With My Feet  
 4.15 The Vambond (Vocal)  
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 11.45 The Vambond (Vocal)  
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 12.0 The Vambond (Vocal)  
 Full Go With My Feet

#### 2BD ABERDEEN. 495 M.

- 11.0-12.0 Gramophone Music. 3.45 Dances Music. 4.0 Albert Lyndale and his Cleveland Ohio Orchestra from the New Palace de Danon. 4.15 Afternoon Topics. 4.30 Dances Music. 4.45 Dances Music. 5.0 Dances Music. 5.15 Dances Music. 5.30 Dances Music. 5.45 Dances Music. 6.0 Dances Music. 6.15 Dances Music. 6.30 Dances Music. 6.45 Dances Music. 7.0 Dances Music. 7.15 Dances Music. 7.30 Dances Music. 7.45 Dances Music. 8.0 Dances Music. 8.15 Dances Music. 8.30 Dances Music. 8.45 Dances Music. 9.0 Dances Music. 9.15 Dances Music. 9.30 Dances Music. 9.45 Dances Music. 10.0 Dances Music. 10.15 Dances Music. 10.30 Dances Music. 10.45 Dances Music. 11.0 Dances Music. 11.15 Dances Music. 11.30 Dances Music. 11.45 Dances Music. 12.0 Dances Music.

#### 2BE BELFAST. 440 M.

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#### 2DE DUNDEE. 315 M.

- 4.0 Gramophone Music. 4.15 Gramophone Music. 4.30 Gramophone Music. 4.45 Gramophone Music. 5.0 Gramophone Music. 5.15 Gramophone Music. 5.30 Gramophone Music. 5.45 Gramophone Music. 6.0 Gramophone Music. 6.15 Gramophone Music. 6.30 Gramophone Music. 6.45 Gramophone Music. 7.0 Gramophone Music. 7.15 Gramophone Music. 7.30 Gramophone Music. 7.45 Gramophone Music. 8.0 Gramophone Music. 8.15 Gramophone Music. 8.30 Gramophone Music. 8.45 Gramophone Music. 9.0 Gramophone Music. 9.15 Gramophone Music. 9.30 Gramophone Music. 9.45 Gramophone Music. 10.0 Gramophone Music. 10.15 Gramophone Music. 10.30 Gramophone Music. 10.45 Gramophone Music. 11.0 Gramophone Music. 11.15 Gramophone Music. 11.30 Gramophone Music. 11.45 Gramophone Music. 12.0 Gramophone Music.

#### 2EH EDINBURGH. 328 M.

- 11.30-12.30 Gramophone Records. 2.0 Station Pianoforte Quartet. 4.0 Station Pianoforte Quartet. 4.15 Station Pianoforte Quartet. 4.30 Station Pianoforte Quartet. 4.45 Station Pianoforte Quartet. 5.0 Station Pianoforte Quartet. 5.15 Station Pianoforte Quartet. 5.30 Station Pianoforte Quartet. 5.45 Station Pianoforte Quartet. 6.0 Station Pianoforte Quartet. 6.15 Station Pianoforte Quartet. 6.30 Station Pianoforte Quartet. 6.45 Station Pianoforte Quartet. 7.0 Station Pianoforte Quartet. 7.15 Station Pianoforte Quartet. 7.30 Station Pianoforte Quartet. 7.45 Station Pianoforte Quartet. 8.0 Station Pianoforte Quartet. 8.15 Station Pianoforte Quartet. 8.30 Station Pianoforte Quartet. 8.45 Station Pianoforte Quartet. 9.0 Station Pianoforte Quartet. 9.15 Station Pianoforte Quartet. 9.30 Station Pianoforte Quartet. 9.45 Station Pianoforte Quartet. 10.0 Station Pianoforte Quartet. 10.15 Station Pianoforte Quartet. 10.30 Station Pianoforte Quartet. 10.45 Station Pianoforte Quartet. 11.0 Station Pianoforte Quartet. 11.15 Station Pianoforte Quartet. 11.30 Station Pianoforte Quartet. 11.45 Station Pianoforte Quartet. 12.0 Station Pianoforte Quartet.















(October 27)

A black and white portrait of a man with dark hair, wearing a suit jacket, white shirt, and a patterned tie. He is looking directly at the camera with a neutral expression. The background is a mottled grey.

## WIRELESS FOR THE BLIND OF MANCHESTER

Left to right Mr. Rinaud Grouley, Miss Margaret Maden, and Mr. Ernest Whitfield, three vocal artists who are taking part in the Inaugural Concert of the Manchester Station's Wireless for the Blind Fund, which is being relayed from the Free Trade Hall at 8 o'clock to-night.



# PROGRAMMES FOR WEDNESDAY (October 27)

8.0	THE CLASSICS & JAZZ	
DAVID MILNER (Baritone)		
THE M. H. HARRISON'S CANTATA SOCIETY		
QUARTET		
HARRISON'S CANTATA SOCIETY		
SEATED		
8.10 "Tandem"		
8.12 QUARTET		
8.22 QUARTET		
8.34 DAVID MILNER		
8.44 QUARTET		
8.51 SEATED		
9.3 DAVID MILNER		
9.12 QUARTET		
9.15 SEATED		
9.30-11.0 S.B. from London (10.10 Local News)		

6.57	STOKE.	301 M.
4.8 THE CAPTAIN THEATRE ORCHESTRA, directed by Roudell		
5.0 Afternoon		
5.15 THE CHILDREN'S HOUR		
6.0 Light Music		
6.30 S.B. from London		
8.0 A SONG CYCLE, SOME SOLOS AND A LITTLE HUMOUR		
MARION DEAN (Contralto) and JAMES HOWELL (Baritone)		
Break, Divine Lull		
JOSEPHINE MARSHALL (Pianoforte)		
Fantasia, "A Midsummer Night's Dream"		
FRANK THOMPSON in a Little Humour		
MICHAEL HOBBS (Soprano), MARION DEAN, JOHN LEAK (Tenor), and JAMES HOWELL		
A Song Cycle: "The Cherry Tree"		
James Howell: "A Moral (Good and Bad Children)"		
Marion Dean: "Good Night and Good Morning"		
John Leak: "Every Night My Prayers I Say"		
Paul and Ensemble: "In Dreamland"		
Marion Dean: "The Captain (My Ship and I)"		
Quartet: "A Child's Prayer"		
FRANK THOMPSON in a Little More Humour		
9.30-11.0 S.B. from London (10.10 Local News)		

5.5X	SWANSEA.	402 M.
3.30 The Castle Cinema Orchestra and Organ		
4.15 Gramophone Record		
5.0 Afternoon Times: Mr. Oswald		
5.15 THE CHILDREN'S HOUR		
6.0 M.		
6.15 Mrs. Lillian Morgan: "On a Upon a Time"		
6.30 S.B. from London		
8.0 MELODY AND HUMOUR		
TWO STATION TWO: T. D. JONES (Piano), M. H. HARRISON (Voice)		
Imp. No. 3, Op. 1, No. 3		
Adagio Con Brío, Anacanto, Lullaby and Variations		
WILLIAM BRYAN (Tenor)		
I Be Hoist: "You Remember"		
The Little Girl from Hawley Way		
My Girl and I		
REDA MARSH (Mezzo-Soprano)		
Three Songs from "The Huguenots"		
The Early Morning		
Trio, No. 2, Op. 1, No. 2 (Continued)		
8.45 S.B. from London		
9.0 TUNE		
Value des Alouettes (Ballet, "Les Milleurs d'Arlequin")		
Love and Sleep: An Old Japanese Poem		
Love and Sleep		
9.30-11.0 S.B. from London (10.10 Local News)		

## Northern Programmes.

5.50	NEWCASTLE.	404 M.
3.30	-Broadcast to Schools: Mr. Eric Barber H.C.	
4.15	M. H. HARRISON'S CANTATA SOCIETY	
5.15	THE CHILDREN'S HOUR	
6.0	M.	
6.15	Mrs. Lillian Morgan: "On a Upon a Time"	
6.30	S.B. from London	
8.0	MELODY AND HUMOUR	
TWO STATION TWO: T. D. JONES (Piano), M. H. HARRISON (Voice)		
Imp. No. 3, Op. 1, No. 3		
Adagio Con Brío, Anacanto, Lullaby and Variations		
WILLIAM BRYAN (Tenor)		
I Be Hoist: "You Remember"		
The Little Girl from Hawley Way		
My Girl and I		
REDA MARSH (Mezzo-Soprano)		
Three Songs from "The Huguenots"		
The Early Morning		
Trio, No. 2, Op. 1, No. 2 (Continued)		
8.45 S.B. from London		
9.0 TUNE		
Value des Alouettes (Ballet, "Les Milleurs d'Arlequin")		
Love and Sleep: An Old Japanese Poem		
Love and Sleep		
9.30-11.0 S.B. from London (10.10 Local News)		
5.5C	GLASGOW	422 M.
3.30	-Broadcast to Schools: M. Albert le Gripp, "French"	
4.15	M. H. HARRISON'S CANTATA SOCIETY	
5.15	THE CHILDREN'S HOUR	
6.0	M.	
6.15	Mrs. Lillian Morgan: "On a Upon a Time"	
6.30	S.B. from London	
8.0	MELODY AND HUMOUR	
TWO STATION TWO: T. D. JONES (Piano), M. H. HARRISON (Voice)		
Imp. No. 3, Op. 1, No. 3		
Adagio Con Brío, Anacanto, Lullaby and Variations		
WILLIAM BRYAN (Tenor)		
I Be Hoist: "You Remember"		
The Little Girl from Hawley Way		
My Girl and I		
REDA MARSH (Mezzo-Soprano)		
Three Songs from "The Huguenots"		
The Early Morning		
Trio, No. 2, Op. 1, No. 2 (Continued)		
8.45 S.B. from London		
9.0 TUNE		
Value des Alouettes (Ballet, "Les Milleurs d'Arlequin")		
Love and Sleep: An Old Japanese Poem		
Love and Sleep		
9.30-11.0 S.B. from London (10.10 Local News)		
2.5D	ABERDEEN.	495 M.
3.30	-Broadcast to Schools: M. Albert le Gripp, "French"	
4.15	M. H. HARRISON'S CANTATA SOCIETY	
5.15	THE CHILDREN'S HOUR	
6.0	M.	
6.15	Mrs. Lillian Morgan: "On a Upon a Time"	
6.30	S.B. from London	
8.0	MELODY AND HUMOUR	
TWO STATION TWO: T. D. JONES (Piano), M. H. HARRISON (Voice)		
Imp. No. 3, Op. 1, No. 3		
Adagio Con Brío, Anacanto, Lullaby and Variations		
WILLIAM BRYAN (Tenor)		
I Be Hoist: "You Remember"		
The Little Girl from Hawley Way		
My Girl and I		
REDA MARSH (Mezzo-Soprano)		
Three Songs from "The Huguenots"		
The Early Morning		
Trio, No. 2, Op. 1, No. 2 (Continued)		
8.45 S.B. from London		
9.0 TUNE		
Value des Alouettes (Ballet, "Les Milleurs d'Arlequin")		
Love and Sleep: An Old Japanese Poem		
Love and Sleep		
9.30-11.0 S.B. from London (10.10 Local News)		

5.5		5.15	
6.0	6.30	7.40	1.0
7.40	8.0	8.10	8.25
8.30	8.40	8.50	8.55
9.0	9.10	9.20	9.30
9.40	9.50	10.00	10.10
10.20	10.30	10.40	10.50
11.0	11.10	11.20	11.30
11.40	11.50	12.00	12.10
12.20	12.30	12.40	12.50
13.0	13.10	13.20	13.30
13.40	13.50	14.00	14.10
14.20	14.30	14.40	14.50
15.0	15.10	15.20	15.30
15.40	15.50	16.00	16.10
16.20	16.30	16.40	16.50
17.0	17.10	17.20	17.30
17.40	17.50	18.00	18.10
18.20	18.30	18.40	18.50
19.0	19.10	19.20	19.30
19.40	19.50	20.00	20.10
20.20	20.30	20.40	20.50
21.0	21.10	21.20	21.30
21.40	21.50	22.00	22.10
22.20	22.30	22.40	22.50
23.0	23.10	23.20	23.30
23.40	23.50	24.00	24.10
24.20	24.30	24.40	24.50
25.0	25.10	25.20	25.30
25.40	25.50	26.00	26.10
26.20	26.30	26.40	26.50
27.0	27.10	27.20	27.30
27.40	27.50	28.00	28.10
28.20	28.30	28.40	28.50
29.0	29.10	29.20	29.30
29.40	29.50	30.00	30.10
30.20	30.30	30.40	30.50
31.0	31.10	31.20	31.30
31.40	31.50	32.00	32.10
32.20	32.30	32.40	32.50
33.0	33.10	33.20	33.30
33.40	33.50	34.00	34.10
34.20	34.30	34.40	34.50
35.0	35.10	35.20	35.30
35.40	35.50	36.00	36.10
36.20	36.30	36.40	36.50
37.0	37.10	37.20	37.30
37.40	37.50	38.00	38.10
38.20	38.30	38.40	38.50
39.0	39.10	39.20	39.30
39.40	39.50	40.00	40.10
40.20	40.30	40.40	40.50
41.0	41.10	41.20	41.30
41.40	41.50	42.00	42.10
42.20	42.30	42.40	42.50
43.0	43.10	43.20	43.30
43.40	43.50	44.00	44.10
44.20	44.30	44.40	44.50
45.0	45.10	45.20	45.30
45.40	45.50	46.00	46.10
46.20	46.30	46.40	46.50
47.0	47.10	47.20	47.30
47.40	47.50	48.00	48.10
48.20	48.30	48.40	48.50
49.0	49.10	49.20	49.30
49.40	49.50	50.00	50.10
50.20	50.30	50.40	50.50
51.0	51.10	51.20	51.30
51.40	51.50	52.00	52.10
52.20	52.30	52.40	52.50
53.0	53.10	53.20	53.30
53.40	53.50	54.00	54.10
54.20	54.30	54.40	54.50
55.0	55.10	55.20	55.30
55.40	55.50	56.00	56.10
56.20	56.30	56.40	56.50
57.0	57.10	57.20	57.30
57.40	57.50	58.00	58.10
58.20	58.30	58.40	58.50
59.0	59.10	59.20	59.30
59.40	59.50	60.00	60.10
60.20	60.30	60.40	60.50
61.0	61.10	61.20	61.30
61.40	61.50	62.00	62.10
62.20	62.30	62.40	62.50
63.0	63.10	63.20	63.30
63.40	63.50	64.00	64.10
64.20	64.30	64.40	64.50
65.0	65.10	65.20	65.30
65.40	65.50	66.00	66.10
66.20	66.30	66.40	66.50
67.0	67.10	67.20	67.30
67.40	67.50	68.00	68.10
68.20	68.30	68.40	68.50
69.0	69.10	69.20	69.30
69.40	69.50	70.00	70.10
70.20	70.30	70.40	70.50
71.0	71.10	71.20	71.30
71.40	71.50	72.00	72.10
72.20	72.30	72.40	72.50
73.0	73.10	73.20	73.30
73.40	73.50	74.00	74.10
74.20	74.30	74.40	74.50
75.0	75.10	75.20	75.30
75.40	75.50	76.00	76.10
76.20	76.30	76.40	76.50
77.0	77.10	77.20	77.30
77.40	77.50	78.00	78.10
78.20	78.30	78.40	78.50
79.0	79.10	79.20	79.30
79.40	79.50	80.00	80.10
80.20	80.30	80.40	80.50
81.0	81.10	81.20	81.30
81.40	81.50	82.00	82.10
82.20	82.30	82.40	82.50
83.0	83.10	83.20	83.30
83.40	83.50	84.00	84.10
84.20	84.30	84.40	84.50
85.0	85.10	85.20	85.30
85.40	85.50	86.00	86.10
86.20	86.30	86.40	86.50
87.0	87.10	87.20	87.30
87.40	87.50	88.00	88.10
88.20	88.30	88.40	88.50
89.0	89.10	89.20	89.30
89.40	89.50	90.00	90.10
90.20	90.30	90.40	90.50
91.0	91.10	91.20	91.30
91.40	91.50	92.00	92.10
92.20	92.30	92.40	92.50
93.0	93.10	93.20	93.30
93.40	93.50	94.00	94.10
94.20	94.30	94.40	94.50
95.0	95.10	95.20	95.30
95.40	95.50	96.00	96.10
96.20	96.30	96.40	96.50
97.0	97.10	97.20	97.30
97.40	97.50	98.00	98.10
98.20	98.30	98.40	98.50
99.0	99.10	99.20	99.30
99.40	99.50	100.00	100.10
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100-110		
200-220	100	2.10
230-240		
100-110		
200-220	200	6.-
230-240		
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# PROGRAMMES FOR SATURDAY (October 30)

2LO LONDON. 365 M.

1.0 Time Signal Greenwich

3.0 THE WINDYBELL ORCHESTRA: Conducted by J. J. ANSER

Overture to 'Djamileh' ..... Bizet  
Ballet Suite from 'Sylvia' ..... Delibes

**DJAMILEH**, a one-act light Opera, was the first work for the stage that Bizet wrote after the war of 1870. It was not a success, for Bizet felt that he had been happily too far removed from the conventions of the opera house. "Whatever happens," he said, "I am content to return to the path that I should never have left, and that I shall never leave."

The opera was withdrawn after only ten performances.

The plot of *Djamileh* concerns the love of an Egyptian girl for Haroun, a profligate of Cairo, who purchases a new slave every month. After appearing before him as one of these slaves, *Djamileh* wins his favour.

**DELIBES** raised his name as a successful composer of Ballets and short Operas. *Sylvia* was the successor to his extremely successful first Ballet *Coppelia*, but there was a gap of six years between the two, for the Franco-German war of 1870 broke out a few weeks after *Coppelia* was produced. Tchaikovsky, who wrote some admirable Ballets in his lifetime, once said of *Sylvia*: "My *Swan Lake* is poor stuff compared to that."

JOHN HENDERSON (Soloist)

Selected Songs

On a string

Second Servants ..... Tchaikovsky  
Gard Sordana ..... Thomas Breton

**DELTON** (1860-1923) was a Spaniard who became a very famous pianist. He was born in Madrid and studied at the Royal Conservatory of Music in Madrid. He spent a large part of his life in Spain, but he also gave many recitals in other countries. He was a good character and a very successful pianist. He worked hard to establish a Spanish National Opera, and he was one of the first to introduce the works of Spanish composers into the repertoire of the Royal Opera House.

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DESSO KORDY

Cello Solos

ORCHESTRA

Scherzando ..... Mendelssohn  
Selection from 'Les Sylphides' ..... Chopin

JOHN HENDERSON

Selected Songs

ORCHESTRA

Overture, 'Land of the Mountain and Flood' ..... MacCunn

**MACCUNN'S** untimely death in 1916, at the age of forty-eight, deprived us of a composer who responded finely to the influences of his nationality. His Tone Poems based on Scots subjects, and his Operas, *Jeannie Deans* and *Diarmid*, show delicacy, insight, and a power of graphic expression. His Concert Overture, *Land of the Mountain and the Flood*, written while MacCunn was a student at the Royal College of Music, has as a motto the familiar passage from Scott's *Lady of the Lake*, beginning, "O Caledonia, stern and wild, meet thou the brave and true."

The Scottish Scots First Year Tune comes at once, on the 'Cello.

A new Clarinet phrase leads, through various keys, to the Second Year Tune, like an old love-ballad (Second Violins).

These subjects are worked up into a rich and exhilarating celebration in the hands of the composer's native countrymen.

DESSO KORDY

Cello Solos

ORCHESTRA

Scherzando, 'Ha Linga' ..... Thomas  
Selection from 'The Song of Flowers' ..... Mendelssohn

**HENRY HADLEY** (born 1871) is one of the most prolific American composers of the present day. He has written Symphonies, Operas, Concertos, Chamber pieces and many other kinds of music, over a hundred works in all. A number of these have won prizes offered by American patrons of music.

5.0 MRS. DE WALMONT 'The English as Seen by Bourget'



## THE DRAGON IN CHINESE ART

A beautifully carved dragon statue, from the pedestal of an ancient astronomical instrument in the Summer Palace at Peking. The photograph was taken by Mr. Cecil Lewis, who gives another of his Chinese Talks to-night.

5.15 THE CHILDREN'S HOUR: Selections by the RADIO QUARTET, Kings Cross to the Forest (A. A. Milne)

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIDMAN

6.30 Mr. BASIL MAINE: "Next Week's Music" with Illustrations

7.0 TIME SIGNAL, BIG BEN; WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

7.15 Mr. C. A. 'LAWSON' Peking: The Water Dragons

7.25 Musical Interlude

7.40 Topical Talk or Musical Interlude

8.0 MY PROGRAMME III

Arranged by the Rt. Hon. J. R. CLYNES, M.P.

MR. J. R. CLYNES, who has chosen the third of the series of special programmes arranged by the London Station to give 'out-lookers' a chance of expressing their views, is one of the most prominent figures in the Labour Party's Front Bench. He has represented the

Plattling Division of Manchester since 1906. From 1918 to 1919 he was Food Controller, and from 1921 to 1922 Chairman of the Parliamentary Labour Party. When the Labour Government came into office in 1924 Mr. Clynnes became Lord Privy Seal and Deputy Leader of the House of Commons. He is also President of the National Union of General and Municipal Workers.

9.30 Major L. R. TOMSWILL: 'Has Rugby Football Changed?'

9.45 STRAUSS'S SONGS

Sung by

VIVIENNE CRATERTON

Ich schwabe (I Traveled), Op. 48

Fremde Liebe (Kindly Vision), Op. 48

Sie wissen nicht (They Know Not), Op. 40

Monolog der Marschallin (Princess Von Werdenberg's Monologue), Op. 50

Schlechtes Wetter (Stormy Weather), Op. 60

Eurelia (Unchanging), Op. 60

**ICH SCHWABE** is very Straussian in one respect, for the top part of the accompanying moves in 'sixths', chords of two notes, some degrees apart, nearly all the way through. 'Thirds' and 'sixths' are a mainstay in Strauss, but he does not as a rule adopt it so pointedly as in this song. Here the music is very Straussian.

Words: 'Like an angel I seem to swing my feet, scarcely touching earth; for in my core is the music of the spheres.'

*Fremde Liebe* is a day-dream of what may be, and, if the lover's hopes come true, will be a reality.

The music is free in its harmonic effects but not in its general design, and it aptly reflects the happy dream of the poet.

*Sie wissen nicht* - 'They know not how wonderful they are; neither the nightingale nor the swan.'

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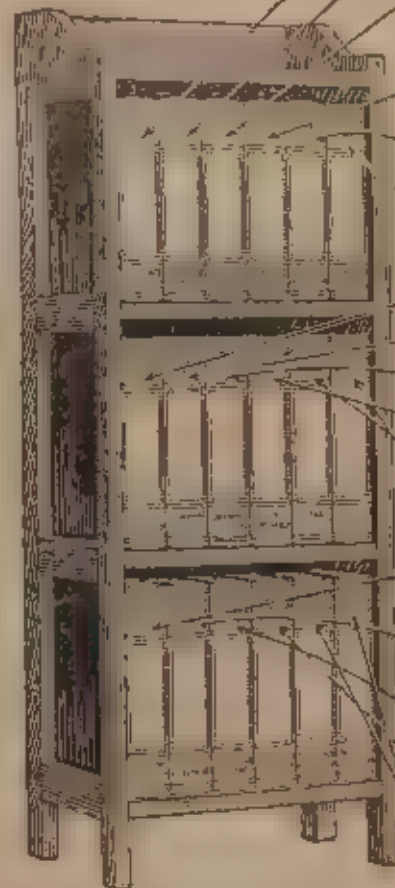


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Little Dorrit, The Marshfield Prison stands for ever in its pages.

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**PERCY W. HARRIS**  
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Specifications include: Full set in Re-sonance cabinet with high and low frequency coils and a built-in reaction control. Also includes: 1. Mullard P.M. 1000 K. V. H. 1. 2. Daventry Coil Unit. 3. Daventry Condenser. 4. Daventry Reaction Micrometer. 5. Daventry Switch. 6. Daventry Plug. 7. Daventry Earphone. 8. Daventry Headset. 9. Daventry Amplifier. 10. Daventry Loudspeaker. 11. Daventry Antenna. 12. Daventry Ground. 13. Daventry Cable. 14. Daventry Lead. 15. Daventry Plug. 16. Daventry Headset. 17. Daventry Amplifier. 18. Daventry Loudspeaker. 19. Daventry Antenna. 20. Daventry Ground. 21. Daventry Cable. 22. Daventry Lead. 23. Daventry Plug. 24. Daventry Headset. 25. Daventry Amplifier. 26. Daventry Loudspeaker. 27. Daventry Antenna. 28. Daventry Ground. 29. Daventry Cable. 30. Daventry Lead. 31. Daventry Plug. 32. Daventry Headset. 33. Daventry Amplifier. 34. Daventry Loudspeaker. 35. Daventry Antenna. 36. Daventry Ground. 37. Daventry Cable. 38. Daventry Lead. 39. 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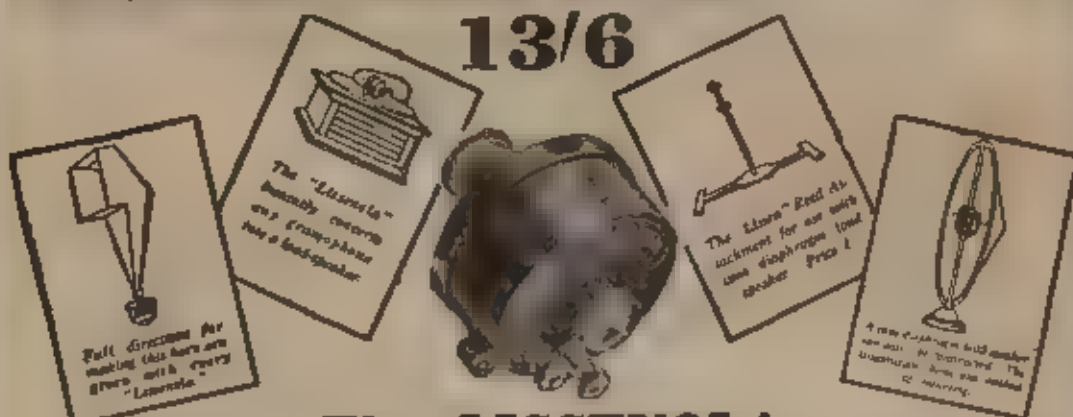
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T. N. COLE

Your dealer will be pleased to help you build your amplifier—give him a call—you'll find him friendly and anxious to help.

Buy no radio part until you have insisted upon seeing the corresponding thing in the LISSEN range—then compare quality and value side by side—you will make a quick decision to buy LISSEN.





## MATCHLESS AMPLIFICATION

All the high-priced transformers of the past are put aside—LISSEN now gives you a transformer which presents an amplification as accurate as any transformer can, and at an unheard of price for such a high-grade part.

Once LISSEN made three types of transformers—not one of these expensive types remains—all have been withdrawn in favour of this new LISSEN, the latest of many successful LISSEN lines.

Fine tone qualities and remarkable volume are the striking features of this new LISSEN Transformer. Only the undoubted confirmation of this can account for the quick rise in sales. Users with expensive transformers already in use are actually buying this new LISSEN to test our claims. Already we have heard with satisfaction of it being compared and found equal to any expensive transformer made—this from those who have actually tried it under many conditions.

We took the trade entirely by surprise with the price of this new LISSEN. The withdrawal of all the previous expensive LISSEN Transformers was also a surprise, for these had been largely sold during four years past, and the LISSEN T1 Transformer in particular had achieved an enviable reputation.

Dealers who gave their opinion when asked thought the price of the new LISSEN Transformer would be about £10 many said £15, and a few even more than that. AND THE MERIT OF THIS NEW LISSEN T1 TRANSFORMER, WHICH IS KNOWN FOR ITS PERFORMANCE IN TONE QUALITY AND IN EFFICIENCY, RESPECTIVE OF PRICE HAS MADE THE TRADE WHO HAVE PROVED IT BUY IT LARGELY FOR USE IN THEIR OWN BUILDINGS.

They are all advised who now pay a high price for a transformer. Compare this new LISSEN against any for tone-quality and power. IT FULLY AMPLIFIES EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE.

You can see it at any good dealer, or direct from the factory if any. If you are not sure, with it after seven days' trial take it back to the dealer or send it back to us.

# 8/6

**GUARANTEED FOR  
12 MONTHS**

**TURNS RATIO ... 3 to 1  
RESISTANCE RATIO ... 4 to 1**

Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and valves you will want to use.

**TO THE TRADE** Orders for all LISSEN products must now be sent direct to factory and not to usual wholesale factor.

**LISSEN LIMITED, LISSENIUM WORKS, 300-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director: T. N. COLE.

L26

## Is your present H.T. Battery handicapping your loud speaker?

If you would like to hear your loud speaker speak out frankly, clearly, without any slurring of syllables, with clear articulation sharply defined and strongly uttered, be sure to get a LISSEN New Process Battery next time you buy a battery.

You want quality energy, as well as quantity. Your loud speaker can reproduce with unvarying tone purity right throughout the whole evening's entertainment, but you must get the right H.T. Battery. Only one H.T. Battery will enable this to be done, and that is the LISSEN New Process. With an ordinary battery two or three hours' use is sufficient to affect the quality of reproduction, but the LISSEN New Process Battery is made specially for good loud speaker work by a unique new process with a combination of chemicals discovered by us and not previously used by any other battery maker. The success of the new process is now a definitely established fact, and is naturally a closely guarded secret.

THE LISSEN BATTERY WILL DELIVER, HOUR AFTER HOUR FINE FORCEFUL ENERGY in smooth, even flow unmarred by any defect, with a quality which never varies or alters throughout the longest evening's work. At the end of the programme you will find your loud speaker working as naturally and clearly as when it began. Immediately you shut down it builds up through the night ready to begin its next period of duty with undiminished readiness.

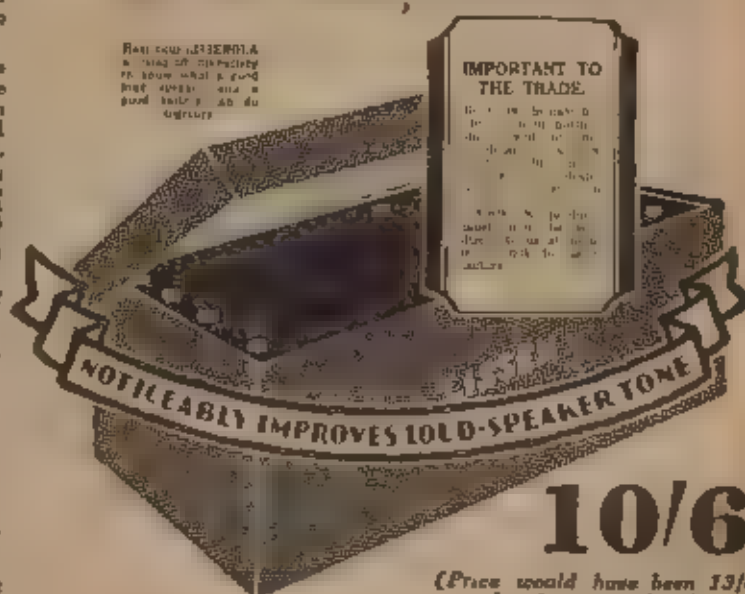
These LISSEN BATTERIES have yet another important advantage. Due to our new direct-to-dealer distribution policy, which also rules out all wholesale profits, LISSEN Batteries go straight into dealers' shops from factory, they are actually on sale within three days of being made in our Richmond factory. Every one is therefore benefited of new energy when you buy it.

We could not have sold a battery of this size and quality under 13s. but for our putting into operation our new policy of distribution.

Made only in the popular huck type, with socket tapping, an additional advantage are the 6.3 volt tapings provided at one end of the battery for grid bias use, whilst the other end tapping gives any voltage required. Rated at 40 volts, but goes much higher.

Obtainable at your dealer's, but if any difficulty send direct to factory, include address for postage, but please mention dealer's name and address. Can also be sent by C.O.D. by return of post.

Has your LISSEN T1  
a "tag" on its battery  
to show what a good  
battery it is? It is a  
good thing to have a  
tag on it.



# 10/6

(Price would have been 13/-  
but for new policy.)



## ANY H.T. BATTERY IS SELFISH AT THE END

It may still have lots of energy left in it, but will not part with it properly that is where the LISSEN (Mansbridge type) Condenser comes in to help. The only reason you cannot use your battery to the end is that the energy left in it becomes noisy, crackling, spewing reception. But put a LISSEN (Mansbridge type) Condenser across it and YOUR BATTERY WILL GROW OLD WITHOUT YOUR KNOWING IT.

Then the energy is released as through a reservoir, the LISSEN Condenser storing it up and delivering it as required, clear of any sign or sound of ripple, straight to the valve in a clean, smooth flowing stream which at once justifies the cost of the LISSEN Condenser, and makes the battery part with most of its energy in useful service before you discard it.

And first cost is last cost for the LISSEN Condenser is everlasting. Buy one and the lengthened life you will get out of the battery you are now using will go a long way towards paying for it, besides improving the work of the loud speaker.



**LISSEN (Mansbridge Type) CONDENSER**  
1 mfd. Price 3/10

Made also in other capacities

.01 to .09	2/4
.1	2/6
.2	2/8
.25	3/-
.5	3/4
2.0	4/8

## LISSEN — THE SAFE MANSBRIDGE TYPE CONDENSER

You ought never to use a condenser which can short circuit on to its case. Because in certain circuits such as those connected straight on to the electric light mains, as in eliminator circuits you may be open to grave danger if the condenser short-circuited on to its case.

The new LISSEN (Mansbridge type) is unlike all others. Alone of this type of condenser it has a moulded case which protects you from risk. All other Mansbridge type condensers have metal cases usually tinned iron enamelled over. AND DUE TO OUR NEW POLICY OF DIRECT TO DEALER DISTRIBUTION the LISSEN (Mansbridge type) costs you no more than the other kind.

## AVOID ENERGY-LEAKING CONDENSERS

Low LISSEN 2-Way Fixed Condensers and the others they are made with accumulated data they are made with. THEY NEVER LEAK. THEY NEVER VARY. THEY DELIVER ALL THEIR STORED-UP ENERGY THE TIME.



LISSEN 2-Way Condensers, fixed, capacities .001 to .001 1/2 each (much reduced) .002 to .006 1/4 each (much reduced)

Note the new case which enables the condenser to be fitted upright or used flat. At present the new case is available in only the most useful sizes, but will quickly become standard all round.

## LISSEN CONDENSERS DELIVER ALL THEIR STORED-UP ENERGY

**IMPORTANT TO THE TRADE:** Retailers who have not already been notified of our new direct-to-dealer policy of distribution should, in their own interests, communicate with us without delay. All orders must now be sent to us at Richmond and not to usual wholesale factor.

**LISSEN LIMITED, 300-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director: T. M. COLE.

## No electrical leaks, No Mechanical faults

With the first glance at the LISSEN WIRE RHEOSTATS and POTENTIOMETER the clean, well-thought-out design is evident. Features which in other rheostats are a positive source of trouble after a while have been eliminated in the LISSEN wire rheostats by care and ingenuity. Notice the simplicity and certainty of action. The turn set sliding head of the contact arm on the resistive element. The whole rheostat is as accurately made that smooth, positive movement without the use of springs or a heavy contact arm. No risk of little finger pressure, no chance of a fine noise or a jerking. The controls are accessible, and the engraved scale and pointer fit flush with the metal plate engraved dial when mounted.

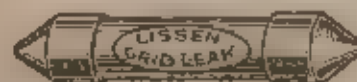
PREVIOUSLY HIGH PRICED, but now largely reduced because of our new direct-to-dealer policy of distribution, which cuts out all wholesale profits.

	Previously	NOW
LISSEN 7 ohm wire rheostat, patented	4/-	2/6
LISSEN 25 ohm wire rheostat, patented	4/-	2/6
LISSEN 100 ohm wire rheostat, patented	6/-	4/6
LISSEN POT. 100 ohm, patented	4/-	2/6

Eastbrook Type same price as above

AND EVERY ONE LISSEN ONE HOLE FIXING OF COURSE

## Lissen grid leaks that defied both sun and rain



It was rather a drastic kind of test to leave the case of LISSEN Fixed Grid Leaks exposed in the factory roof to the sun, but this was done on the summer of 1932. Scanned by an air-baked by the sun, still the LISSEN Fixed Grid Leaks never altered in resistance value. This is another example of the every leak, LISSEN Leaks are made true to their rated value within five minutes of accuracy than any other leak made.

All capacities and price, previously 1/6, NOW 1/- each.



LISSEN 2-Way Switch

## THESE SWITCHES ARE NEAT AND EFFICIENT

Any time you want power, use a LISSEN. Take up the space, fitted up a tray, finely made, neat, and efficient, every one of them. AND LISSEN ONE HOLE FIX NO. OF COLOURS.

LISSEN	Previously	NOW
2-Way	2/6	1/6
Series-Parallel	2/6	2/6
Double Pole	2/6	2/6
Double Throw	2/6	1/6



LISSEN Key Switch



## A VALVE HOLDER FOR CLEARER, BETTER SIGNALS

Because of its low loss and low capacity qualities the LISSEN Valve Holder puts its part in getting clearer, louder signals. Sent out ready to baseboard mounting, as shown, it can also be used for panel mounting by bending the springs straight.

LISSEN VALVE HOLDER.

previously 1/6, NOW 1/- each.

Insist on seeing a LISSEN before you buy any other.

## BUILD WITH ALL LISSEN PARTS

and your race for will yield results which would never be possible with mixed parts, because every part is made to pull strongly with each other.



# Study these figures

74

45

14

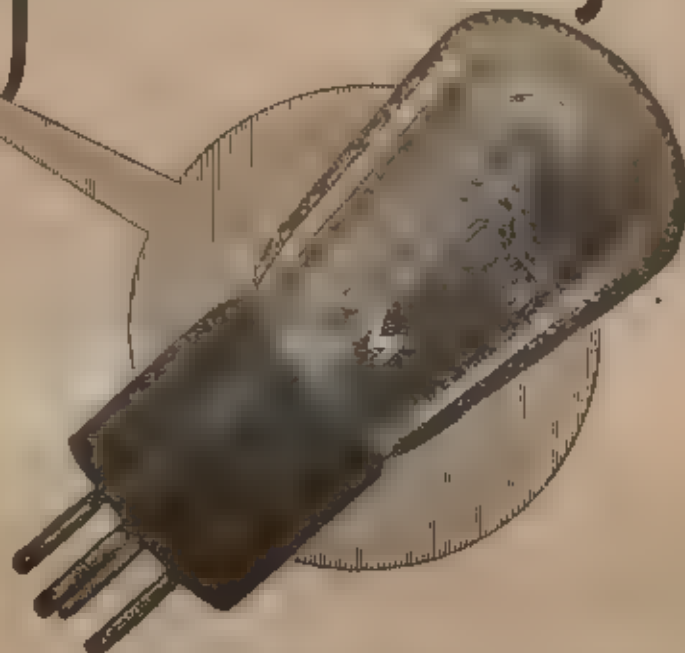
5

2

The higher the filament figure of merit the more you get for your money. Note the high values (between 45 and 74) given by the wonderful Mullard P.M. Filament in the Mullard P.M. Series of Valves.

Even the best ordinary dull filaments have a figure of merit from 14 up to 45 that barely approaches the minimum figure of the P.M. Series.

The extravagant and low figures between 2 and 5 of bright filaments are strikingly obvious.



## The filament figure of merit

is an accurate indication of what any filament gives in exchange for the correct applied input.

A comparison of figures of merit taken from a wide range of filaments shows the marked superiority of Mullard design. A study of the accompanying scale will indicate the vastly increased "output for input" possessed by Mullard P.M. Valves. This is due without question to the excellence of the Mullard P.M. Filament. Its generous emission of up to  $5\frac{1}{2}$  times that of an ordinary filament with its low current consumption of only one tenth ampere give it a remarkable performance of high efficiency.

To feel the rich reserve of power that is placed behind your rheostats when you fit Mullard P.M. Valves and to know that your accumulator charges can last up to 7 times as long as before is a pleasure and certainty for satisfaction that every radio amateur should lose no time in securing. Thousands have proved for themselves the manifold advantages of these valves with the wonderful Mullard P.M. Filament.

Make your radio a real success this season with Mullard P.M. Valves.

OBTAINABLE FROM ALL RADIO DEALERS

# Mullard

THE MASTER VALVE

For 4-cell accumulator  
or 4 dry cells

THE P.M. 3 (General)  
Purpose 0.1 amp. 14/-  
THE P.M. 4 (Power)  
0.2 amp. 16/-

For 6-cell accumulator  
or 4 dry cells

THE P.M. 5 (General)  
Purpose 0.1 amp. 18/-  
THE P.M. 6 (Power)  
0.2 amp. 18/-

For 2-cell accumulator

THE P.M. 1 (P.P.)  
0.1 amp. 14/-  
THE P.M. 1 (L.F.)  
0.1 amp. 14/-  
THE P.M. 2 (Power)  
0.15 amp. 18/-

These prices do not apply to lead  
free tubes.

British Made

in a  
British Factory



# The World's best Radio Products



Fit NEUTRON and  
Detect the Difference  
in Volume, Range & Purity



12s

## Bring in More Stations, Eliminate Interference

Cut through local Programmes  
by using NEUTRON VALVES.

### NEUTRON Dull-Emitter Valves.

If you want to tune in these stations, use NEUTRON Dull-Emitter Valves—extraordinary for crystal clarity of reproduction. NEUTRON Dull-Emitter Valves are made in Britain. 4 Volt L.F. 0.6 amp. 4 Volt L.F. 0.6 amp. } 12/6  
0.2 " 0.2 " 0.2 " } each.

### NEUTRON Permanent Detectors.

For Loudest Reception—the permanent Detectors—DE LUXE—CRYSTAL—PANTECTOR, one hole fixing mounting. PANTECTOR, one hole fixing mounting. NEUTRON Permanent Detectors are guaranteed tested on actual Broadcast 130 miles from 5XX.

For sharp tuning use

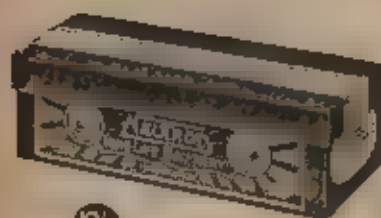
### NEUTRON Air-spaced BASKET COILS.

The most efficient made—giving the highest inductance, maximum capacity, rigid construction. 3,614 Set of 5 varying 95 to 1200 metres. Daventry C. 2/10. Co. 1/6 each. Faraday House full report with each set.

### NEUTRON H.T. Battery.

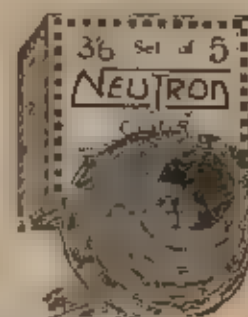
100 amp. H.T. BATTERY MADE FOR THE NEUTRON VALVE. Note new price. 10/6.

Sole Distributors for U.K. and Ireland  
NEUTRON DISTRIBUTORS, 144, Theobalds Rd., London, W.C.1  
All Export enquiries for Continent and Australasia to  
Pethgrew & Merriman, Ltd., 2 & 4, Bucknall St., Oxford St., W.C.1



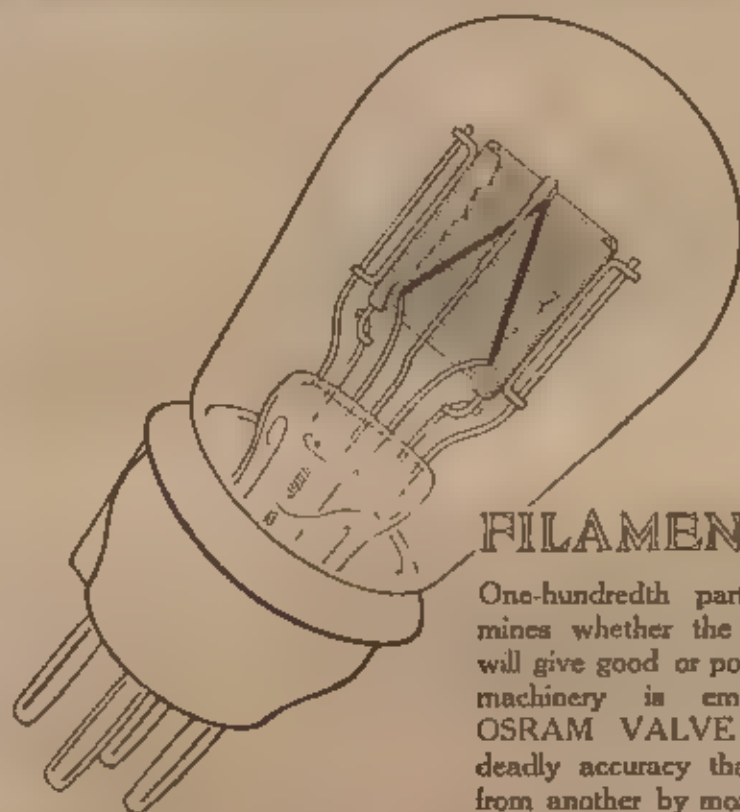
10/6

Ask for NEUTRON Ltd. London





*Depending on 1/100<sup>th</sup> of an Inch*



## FILAMENT LENGTH

One-hundredth part of an inch determines whether the filament of a valve will give good or poor results. Ingenious machinery is employed for setting OSRAM VALVE filament with such deadly accuracy that no filament varies from another by more than the thickness of a human hair. Long life and consistency of performance are therefore positive certainties.

# Osram Valves

None know better than users of OSRAM VALVES how reliable and consistent is the performance of every single type, due to the soundest methods of construction and to the unrivalled excellence of the OSRAM Dull-Emitter filament.

for Broadcasting

*The G.E.C. - your guarantee*

Use

**GECOPHONE**

Obtain the Best Broadcasting Sets  
Components and Accessories.



EXPERTS IN RADIO ACOUSTICS SINCE 1908



*'Not on-your life, old man!'*

**I**T'S not an atom of use getting on your hind legs to tell me of the thrills of an eight valve "super-het." Nice little row of fairy lights—what! That's all they mean to me.

Besides, I want peace in life. I get just as much fun out of two or three valves and much less trouble and expense.

I want ease of operation, marvellous compactness, ingenious design and guaranteed efficiency, and I'll bet a Brandes means all that.'

# Brandes

*From any reputable Dealer.*



## THE BRANDESET II.

The new Brandes 2-valve set features simplicity of control and ingenious compactness. It has an auto filament rheostat reaction (a.c.) and "throw-over" switch for long or short wave tuning and is the power centre. Since the set has one set tuning and grid bias is employed, the standard coil is suitable for Daventry and no "plug-in" coils need be purchased. The L.T., H.T., and grid bias leads are plated into one cable from rear of set.

**£6-10-0**

*Exclusive of Marconi Royalty and Accessories.*



## THE BRANDESET III.

The new Brandes 3 valve receiver employs the same ingenious characteristics as the Brandeset II, except that an extra stage of Audio Frequency is employed. It has straight line frequency response tuning, grid bias and is adapted to long and short wave tuning. Both receivers give most excellent loudspeaker reproduction on a number of stations, and are specially designed for this purpose.

**£8-10-0**

*Exclusive of Marconi Royalty and Accessories.*





# DEMPSEY V. TUNNEY

**THE GREAT FIGHT** A vivid description of the great fight at Philadelphia was clearly heard in Norwich in the early hours of yesterday morning by Mr. C. L. Ashhurst of George Borrow Road, Norwich and two friends on a specially constructed short wave set, the distance from the transmitter being about 3,000 miles. It was thrilling said Mr. Ashhurst to hear the speaker describe every detail of the fight round by round, and we were able to follow the contest almost as easily as one seated by the ringside. Now and again the cries of the crowd came surging through. At the conclusion of the fight we were switched back from Philadelphia to New York, from where we were given a brief review of the contest and comments on the result. Tunney won eight rounds out of the ten.

*Eastern Daily Press, Sept. 25th, 1926.*

The Edison Swan new 2 watt D.R.2. as detector in the new short wave set.

*Remarkable  
reception  
of the fight on a  
2-VALVE SET*

*(Read report on left)*

Mr. Ashhurst, who used the Ediswan new  $\frac{1}{2}$  watt D.R.2. as detector, writes: "This remarkable reception was due in no small measure to your valve."

NOW YOU KNOW THE VALVES TO USE

EDIS

# EDISWAN VALVES

AND NURSE YOUR SET



THE EDISON SWAN ELECTRIC CO., LTD., 123-5, QUEEN VICTORIA STREET, LONDON, E.C.4



Three valves  
that do the  
work of four!

# FELLOWS WIRELESS



## The Fellophone Grand Three

Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including  
Marconi Royalty and H.T. Battery .. **£12 15 0**

Complete with H.T. Battery, 3 Loudspeaker Valves,  
6-volt Accumulator, 1 pair Fellows Light-  
weight Headphones, Aerial, Insulators and  
Instructions (Marconi Royalty included) .. **£15 10 0**

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

**FELLOWS, PARK ROYAL, N.W.10.**

SEND FOR  
FREE  
CATALOGUE  
No. 10  
FREE

Branches:  
LONDON: 24, St. John St., Tottenham Court Rd., W.C. (Telephone 2200).  
BIRMINGHAM: 248, Corporation Street (Central 425).  
BRIGHTON: 31, Queen's Road (Brighton 579).  
CARDIFF: Dominion Arcade, Queen Street (Cardiff 7085).  
LEEDS: 65, Park Lane (Leeds 1440).  
NOTTINGHAM: 30, Bridlesmith Gate (Nottingham 5581).  
TUNBRIDGE: 34, Quarry Hill (Tunbridge 172).

### BUY DIRECT AND SAVE MONEY

## Choose your Valves carefully —

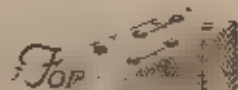
A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while. The range of "Cosmos" Valves shown here are for a L.T. Supply of 6-Volts and some brief particulars are given to indicate their chief characteristics.

Particular attention is drawn to the SP 55 B (Blue Spot) Valves which are specially effective when used with the modern method of Resistance Capacity coupling, equalling the amplification obtained with L.T. Transformers and general purpose valves with all the recognised advantages of resistance coupling.

Complete details of every valve cannot be given in the space at our disposal, so, in order to assist you in making a careful and satisfactory choice of a valve for its position in your set, the booklet just issued below has been produced. It gives all the characteristics and features of the entire range of "Cosmos" Valves, and includes an easily understood table showing the best types of valves for use in the different positions or stages in various kinds of circuit.

Your dealer has a supply of these booklets, "The Soul of Music," and would be very pleased to give you a copy.

If by any chance you should have any difficulty in obtaining it, write to —



THREE CELL ACCUMULATORS

### A 45" COSMOS

A Bright Filament Valve for general purposes for 4.5 Volts.  
F. C. 0.005 amp  
A. C. 0.005 amp

8/-



### DE 55" COSMOS

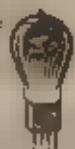
A 6-Volt Dull Emitter General Purpose Valve.  
F. C. 0.005 amp  
A. C. 0.005 amp

18/6

### SP 55/R" COSMOS SHORTPATH RED SPOT

The Loud Speaker Valve supreme for 6-Volts.  
F. C. 0.005 amp  
A. C. 0.005 amp

22/6



### SP 55/B" COSMOS SHORTPATH BLUE SPOT

The 6-volt Resistance Capacity Valve.  
F. C. 0.005 amp  
A. C. 0.005 amp

18/6



## METRO-VICK SUPPLIES LTD

(Proprietors, Metropolitan Vickers Electrical Co. Ltd.)

Metro-Vick House,  
155, Charing Cross Rd.,  
London, W.C.2



A COSMOS VALVE FOR EVERY POSITION





## Treasures which crumbled at a touch

**N**OT so long ago the whole world was thrilled with the accounts of the wonderful treasures being exposed to the light of day at Luxor. Superb jewels worth a king's ransom—marvellous carvings typical of the splendour of the Pharaohs—gorgeous sepulchral furniture—and most wonderful of all, tapestries and draperies which, until they were moved, retained the beauty and freshness of the day they were woven.

But—whilst the jewels, the carvings and the furniture have now been added to the museums—the fabrics and the tapestries have gone for ever. Their delicate, gossamer-like threads could not withstand even the most careful handling. After thirty centuries, the fibres had lost their pliability—at a touch they shattered into a thousand fragments.

This tragedy of crumbling treasures affords a striking parallel for wireless enthusiasts. Once the filament of a valve is crystallised

with age it is liable to become fractured at the slightest blow. Even the ordinary wear and tear of everyday use will shorten its life. Now, however, a filament has been discovered which—because it operates almost without heat—permanently retains its pliability. Age cannot affect it. Even after several thousand hours of use its electronic emission is as prolific as ever. This Kalenised filament is one of two vital improvements introduced by Cossor this season. The other is Co-axial Mounting—a system of construction acknowledged to be one of the greatest steps forward in valve design for several years. Ask your Dealer to-day for our latest Folder describing the many exclusive features of these new valves.

Read about their amazing economy—their greater sensitivity and improved tone, but above all, their guaranteed uniformity of performance. Never before have such remarkable valves been available.

### The new Cossor Point One

With Black Band. An ideal super-sensitive Detector. Consumption 1 amp. at 1.8 volts

14/-

### The new Cossor Point One

With Red Band. Pre-eminent among H.F. valves. Consumption 1 amp. at 1.8 volts

14/-

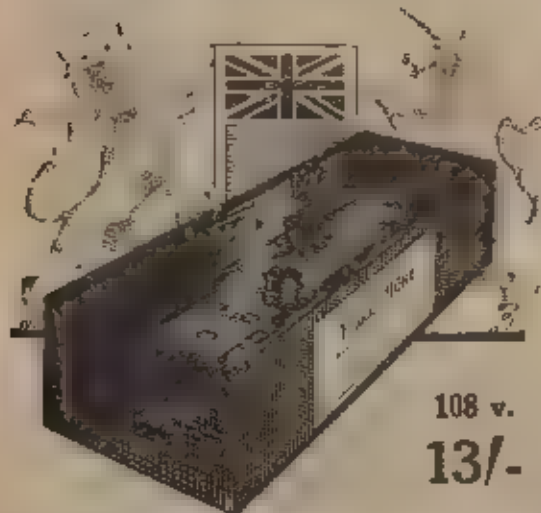
### The new Cossor Standard Two

With Green Band. For Power Valve Amplifier. Consumption 1.5 amp at 1.8 volts

18/6

# Cossor Valves





108 v.  
13/-

## Postage and Packing FREE!

Place us your order to-night and you will receive, promptly despatched, for free, a High Tension Battery that will give you the longest possible life of perfect reception.

54 Volt with + volt tap for grid heat 6/6

**60 Volt** (supper, over 3 cut; and supplied complete with Red and black winder plugs) **8/9**

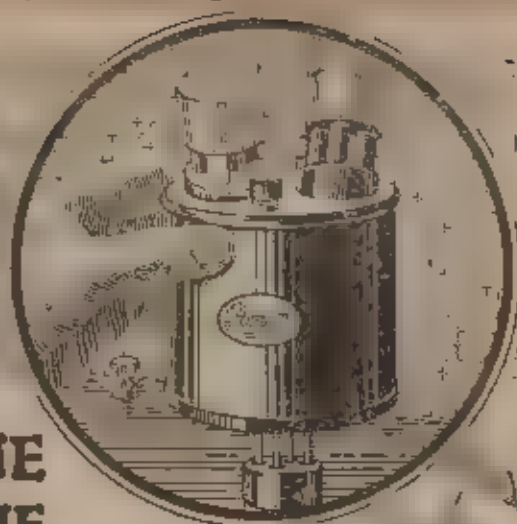
**108 Volt** (tapped emp. 6 sets and supplied complete with Red and Black wonder plugs) **13/-**

FELLOWS, PARK ROYAL, N.W.10.

Send for 48-pp.  
Illustrated  
Catalogue No. 10,  
FREE.

LONDON 20, 51/25 Street, Tottenham Court Road, W.C.1. (Musgrave 1900)  
BIRMINGHAM: 211, Corporation Street (Central 415)  
EDINBURGH: 14, Queen's Road (Brighton 14)  
LIVERPOOL: 12, Corporation Street (Central 415)  
LEEDS: 65 Park Lane, opposite Town Hall  
LONDON: 10, Bedford Square (Musgrave 1900)  
NOTTINGHAM: 10, Market Street (Central 415)

## BUY DIRECT AND SAVE MONEY



**ALL THE  
VOLUME  
YOU WANT**-and more  
by simply plugging in

# The XTRATOR

PLUS VALVE UNIT

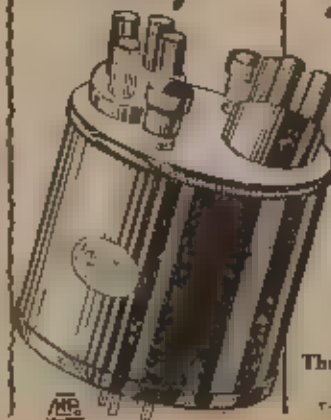
See what  
others say:

11 3 SUMMER  
#1-12-26

[illegible][illegible]

I am sorry to say  
that it gave entire satis-  
faction and is everything  
you claim for it  
— W. F. Portsmouth  
28-9-26

*Speaks Volumes  
For Itself-!*



Is astounding, but nevertheless I ac-

You set in turn your last valve, plug in the "XIRATONE" (which carries two valves, and you have converted your one-valve set into a two-valve Receiver, your two-valve set into a three, three valve set to a four-valve set, and so on.

Those distant stations immediately come in at full Loud Speaker strength, with purity and clarity unbelievable unless you hear it!

There's nothing to do but just plug in the "XIRATONE" nothing to buy but the "XIRATONE" and one more valve no confusing connections—nothing to go wrong

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Costs less than a good L.F. Transformer  
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PRICE  
**21¢**

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# FELLOWS WIRELESS

45/-



**10 hours for 1<sup>d.</sup> !**

If you have Alternating Current (A.C.) Electric Light you can charge your Accumulator at home for an absurdly low cost by using the Fellows Accumulator Charger

There's a charger is simplicity itself. There are no expensive parts to require a renewal. It cannot harm you, electric guitar in any way, and it will be sure to handle as your loud speaker.

Simply plug it into an electric lamp holder (see above), switch on and give a twist to the knurled knob, and, when the little motor is turning, connect up your 4 or 6 volt pump—and leave it on charge until the bubbles rise freely in the acid inside. The charger will automatically give the correct charging current!

You need only have one accumulator because you can charge it up when your set is not in use.

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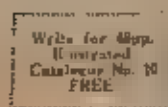
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per **15/-** più

Type No. 6060 with plug-ends, **17/8** per pair.

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reception

use B.S.A. Standard Valves in your set, with B.S.A. Headphones or a B.S.A. Kone Loud Speaker.

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will suit practically every requirement of the valve user. General purpose and high-frequency valves G125, H125, and G225.

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Low-frequency power  
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"Swan-neck" De Luxe  
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## Wood or metal?

Like the first talking machines, most of the earlier wireless loud speakers were "tinny"—they had so-called "tin" or metal horns.

The wooden horned Amplion gave immeasurably superior results and this type of construction became associated in the public mind with better radio reproduction.

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take wireless  
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NO AERIAL  
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AND TUNE IN  
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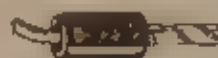
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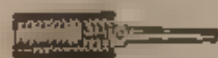
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## NICKEL-PLATED FITMENTS



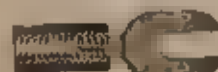
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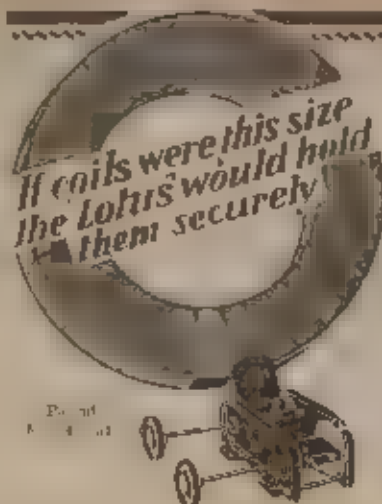
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If coils were this size  
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The vernier movement comprises three sets of enclosed precision machine-cut gears, and reduces the speed of the moving block by eight times.

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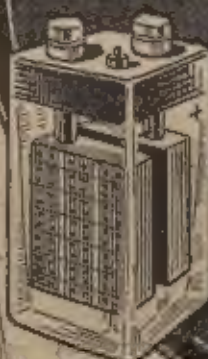


TYPE WH  
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FOR EVERY TYPE OF  
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*Some recommended combinations for  
2-3- and 4-valve sets*

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Type	Position	Fil. Volts	Grid Bias Volts	H.T. Volts
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D.E.2 L.F.	L.F.	1.8	-45	80
3-Valve Set.				
D.E.2 H.F.	H.F.	1.8	0	60
D.E.2 H.F.	Det.	1.8	+2	80
D.E.2 L.F.	L.F.	1.8	-45	80
4-Valve Set.				
D.E.2 H.F.	H.F.	1.8	0	60
D.E.2 H.F.	Det.	1.8	+2	80
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